San Francisco Symphony Orchestra

1912-1913

VOL. II

THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
First Symphony Concert
FRIDAY AFTERNOON, OCTOBER 25, 1912
At 3:15 O'clock
CORT THEATRE, SAN FRANCISCO, CAL.

uuu 845.1f

FIRST SYMPHONY PROGRAM

SEASON 1912-1913

Friday Afternoon, October 25, 1912

at the CORT THEATRE

PROGRAM

Beethoven ..... Overture, Leonore No. 3
1770-1827

Dvorak ..... Symphony, "From the New World"
1841-1904

Rimsky-Korsakow ..... Spanish Caprice (first time here)
1884-1908

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take seat after the number has commenced.

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At a meeting of the Board of Governors of the Musical Association of San Francisco, held October 15, 1912, the following Resolution was unanimously adopted, ordered spread upon the Minutes, and the Secretary was instructed to have printed a copy thereof upon the program of the first Symphony Concert, Season 1912-1913.

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*TIERNAN BRIEN BERRY.

May 21, 1912.

To the Guarantors and Subscribers of the Musical Association of San Francisco.

At the beginning of the second Symphony Season of this organization it devolves upon your Board of Governors to make appropriate mention of the irreparable loss which has been sustained by the Association, and personally by each and every patron and artist, in the demise of our first President, the late lamented Tiernan Brien Berry.

Mr. Berry was, indeed, the founder of our Association. He combined, to an unequalled degree, the practical ability and experience of a man of affairs, with the devoted enthusiasm of a true lover of good music. In the initial stages of our organization, when the outcome both from a financial and artistic standpoint, was in grave doubt, his steadfastness of purpose, his untiring industry, and his unshaken belief in the response which would be forthcoming from the music-loving public of our city, contributed more than any other cause to the result which has been attained, namely,—the assured place that our Symphony Orchestra now holds among the similar leading institutions of this country.

The memory of his ardent energy and his gentle but firm personality will ever remain as an inspiration to all who are connected with our great undertaking.

First Popular Concert

San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Sunday Afternoon, Oct. 27th, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Grieg ..... March of Homage.

Wagner ..... Overture, "Flying Dutchman."

Charpentier ..... Aria—"Depuis le jour" from "Louise."
Beatrice Fine.

Dvorak ..... Symphony No. 5, in E minor ("From the New World").
Two Movements
II. Largo. IV. Allegro con fuoco.

Strauss ..... "Storielle del Bosco"—Viennese (Waltz).
Beatrice Fine.

Tschaikowsky ..... "Marche Slav."

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The Free Public Library of San Francisco, Hayes and Franklin Streets, will place at the disposal of the public, scores and literature relating to compositions to be performed by the San Francisco Orchestra.

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

The membership of this Association is confined by its By-Laws to the guarantors, whose ranks you are invited to join, and thus aid in maintaining and operating The San Francisco Orchestra.

Write today to the Secretary for Application Blank.

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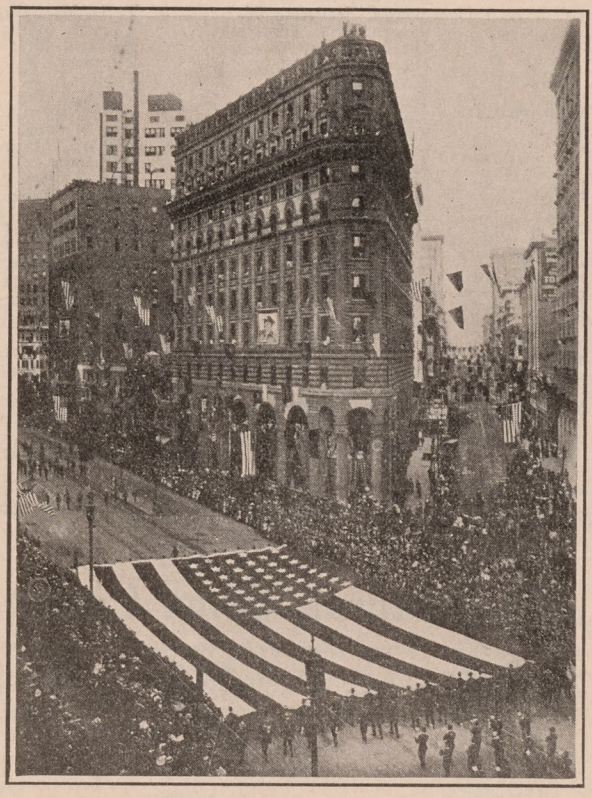

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PROGRAM NOTES :: By H. E. KREHBIEL

Overture, "Leonore," No. 3
Beethoven

Ludwig van
Born Dec. 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

WAGNER'S prose writings abound with allusions to this overture, which testify to his high appreciation of it. In his "Music of the Future," after asserting that the old-fashioned opera presented no form to the German musician comparable to the symphony, he says: "Fully to grasp my meaning compare the broad and amply developed forms of a symphony of Beethoven's with the music pieces of his opera, 'Fidelio.' You feel at once how cramped and hindered the master must have felt, almost nowhere able to reach the full unfolding of his power; wherefore, as if to launch forth all his fill of force once at least, he threw himself, with well nigh desperate weight, upon the overture, and made of it a music piece of hitherto unheard of significance and breadth." In his essay "On the Overture," he wrote: "Beethoven, who never got a fair opportunity to develop his stupendous dramatic instincts, seems to have sought to indemnify himself for the loss by throwing the whole weight of his genius into the field of the overture which lay at his disposal. This he did in order to create in his own manner, out of pure tonal form, the drama which he so much desired, and which he now, being emancipated from all petty additions of the playwright, permitted to grow up anew out of his gigantically magnified germ. No other cause can be attributed to this wonderful overture, 'Leonore.' Far from being a mere musical introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance." And in his monograph on Beethoven, published to celebrate the centenary of that master's birth, he said: "And yet this opera subject (Fidelio) embraced so much that was foreign to music and unassimilable, that in truth the great overture, 'Leonore,' alone makes really plain to us how Beethoven would have the drama understood. Who can ever hear that thrilling tone-piece without being filled with the conviction that Music includes within itself the most consummate drama? What is the dramatic action of the librettist's opera but an almost repulsive watering of the drama we have lived through in its overture, a kind of tedious commentary by Gervinus on the scene of Shakespeare's?"

There is, of course, a good deal of hyperbole in this growing out of Wagner's conviction that there was no virtue in any form of lyric drama except that developed by him. There is no question, however, that the overture, "Leonore, No. 3," one of the four overtures written for "Fidelio," does contain the story of the play *in nuce,* the chief moments being the sufferings of the conjugal lovers, the dramatic episode of *Florestan's* rescue and their frenetic rejoicings over their reunion. The climax is reached in the trumpet signal, which in the drama tells of the approach of the Minister of Justice.

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PROGRAM NOTES :: By FELIX BOROWSKI

Symphony No. 5, E. Minor, "From the New World," Opus 95.

Anton Dvořák.
Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

Anton Dvorak

THIS, the last symphony which Dvořák wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which in a practical fashion he set forth his belief that in the songs of the negroes lay the foundation and the future—a brilliant future Dvořák imagined—of an American school of composition. The work was played for the first time at a concert of the Philharmonic Society of New York, December 15, 1893, and, as the symphony was at that date still unpublished, from manuscript. Upon this occasion Anton Seidl was the conductor.

Concerning Dvořák's belief in the possibility of forming a school of national composition, Mr. Krehbiel, who learnt much from the Bohemian musician in regard to his artistic convictions, contributed the following remarks in a brochure "Antonin Dvořák's Quartet in F major, Op. 96," published in New York in 1894.

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of the composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in composition in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the south, partly because those slaves lived in a period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in song, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the

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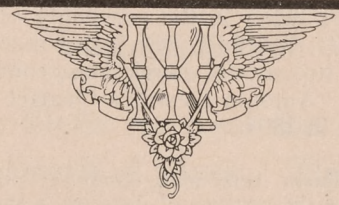

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melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention. He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic; he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

In his notes for the programs of the Boston Symphony Orchestra, Philip Hale quotes from some letters which passed between William Ritter and Antonin and Otaker Dvořák—sons of the composer—and which were published in the *Mercure Musical*, Paris, in 1907. Concerning Dvořák's employment of negro tunes the children of the Bohemian master said:

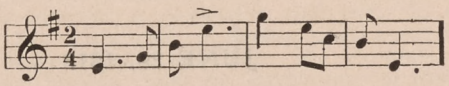
"In America negro airs, which abound in melodic particulars interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one with the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the Scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

The E minor symphony is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

I. An Introduction (Adagio, E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the Allegro.

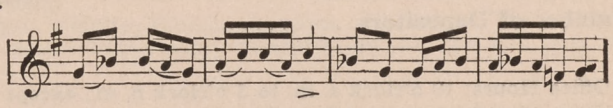
(Allegro molto, 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwind continuing it:

No. 1.



Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn:

No. 2.



The second subject,* of which eight measures are quoted below, is given to the flute, to be taken up later by the violins:

* This theme bears a striking resemblance to the tune "Swing Low, Sweet Chariot, Coming For To Carry Me Home!"

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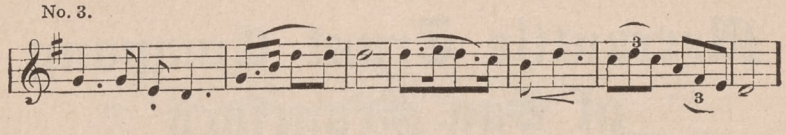
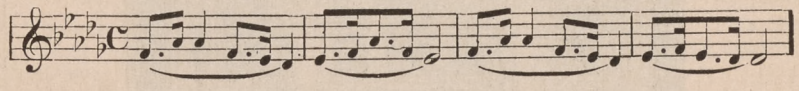


The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (Largo, D flat major, 4-4 time.) In writing this movement Dvořák is said to have been inspired by reading in Longfellow's "Hiawatha" the story of the courtship of Hiawatha and Minnehaha.

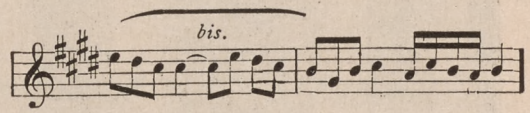
After a short prelude, in which solemn chords are intoned by the wood-wind and brass, the English horn sings the principal theme—a plaintive melody —over sustained harmonies of the strings. This subject, of which four measures are quoted, is said, according to the writer of the program book of the Philharmonic Orchestra, London, to be "a suggestion of a lovely night on the margin of a forest."

No 4.



A new division (Un poco piu mosso, C sharp minor) brings in a fresh subject in the flute and oboe, the second violins and violas playing a tremolo accompaniment:

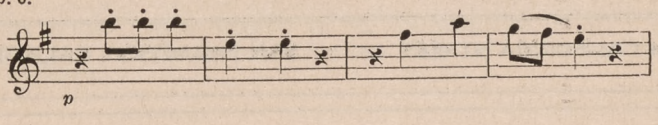
No. 5.



The clarinets continue this theme (Poco meno mosso) with a pizzicato accompaniment in the double-basses, and with little twittering interpolations by the first violins. This material is developed, and leads to another section, in C sharp major, in which, over a double organpoint held by the violoncellos, the oboe brings forward a new idea. Mr. Krehbiel, who, as has been said, learnt much from Dvořák about the significance of this music, says of this episode, "it may be intended to suggest the gradual awakening of animal life in the prairie scene; and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night or dawn in converse." At the close of this section the opening theme (No. 4) returns, and the movement closes with the solemn chords with which it had begun.

III. Scherzo. (Molto Vivace, E minor, 3-4 time.) The subject is announced, after twelve introductory measures, by the flute and oboe, answered by the clarinet.

No. 6.



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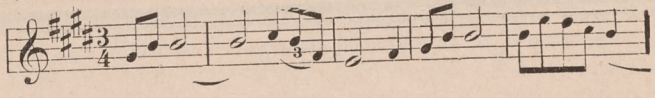
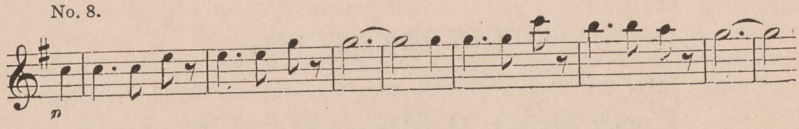
A new theme (Poco sostenuto, E major) appears in the flute and oboe, as follows:

No. 7.



the first material being then resumed. Later, the principal theme of the first movement is heard in the basses, and following this the woodwind bring forward a new theme (practically the Trio) in C major:

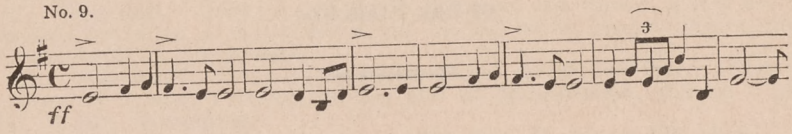
No. 8.



At the conclusion of this the whole scherzo is repeated, and the principal theme of the first movement returns once more in the coda.

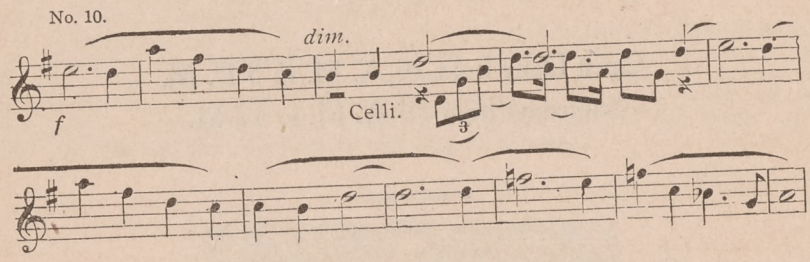
IV. (Allegro con fuoco, E minor, 4-4 time.) Like the other movements the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords ff at the beginning of the measures:

No. 9.



A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a tremolo accompaniment in the strings, another section of the subject appearing in the first violins:

No. 10.



The Development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development come a modified Recapitulation and a Coda, in which material from all the preceding movements is introduced.

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PROGRAM NOTES :: By FELIX BOROWSKI

Rimsky-Korsakow's "Capriccio Espagnol," Opus 34

Nicolas A.
Born Mar. 18, 1844, at Tikhvin (Novgorod).
Died June 4, 1908, at St. Petersburg.

RIMSKY-KORSAKOW'S "Capriccio Espagnol" was first performed at a Russian Symphony Concert at St. Petersburg, October 31, 1887, the composer directing the work. It is certain, however, that the Capriccio was completed more than a year previous to this event, for in November, 1886, Tschaikowsky had seen the piece and had written to its creator: "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day." The Capriccio is dedicated to the orchestra of the Imperial Opera at St. Petersburg—it was this orchestra which gave the work its first performance—and the names of the members, sixty-five in all, are placed upon the title page. It is curious that two-thirds of all these names are German.

There are five movements which, the composer directs, are to be played without pause.

I. "Alborada." (Vivo e strepitoso, A major, 2-4 time.) This word has several meanings all, however, connected with dawn or morning. In the sense employed by Rimsky-Korsakow it is a morning serenade, or what the French call Aubade. Upon the vigorous theme given out at once by the violins the whole movement is constructed.

II. Variations. (Andante con moto, F major, 3-8 time.) There are five variations based on a theme given out by the horns over a lightly scored accompaniment in the strings.

III. "Alborada." (Vivo e strepitoso, B flat major, 2-4 time.) This is a repetition of I with a change of key and of orchestration, and on a pedal point (B flat) throughout.

IV. "Scene and Gypsy Song." (Allegretto, D minor, 6-8 time.) The movement is largely made up of a succession of cadenzas, the gypsy song appearing after the last one, which is given to the harp. This melody—almost savage in character—is alloted to the violins, and alternates with a subject announced at the beginning of the movement by the horns over a roll of the side drum. The music becomes more impetuous still, and finally dashes, without pause, into the finale.

V. "Fandango of the Asturias." (A major, 3-4 time.) The Fandango was originally an Andalusian dance with accompaniments of guitar and castanets. The principal theme is divided between a four-bar phrase announced by the trombones and a lively passage in the wood-wind. A solo violin plays a variation of this theme which is the basis of the whole movement. At the end the Alborada is repeated as a coda.

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At 3:15 O'clock

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Soloist—CARRIE BRIDEWELL, Contralto.

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Schumann ..... Symphony No. 1 in B Flat
1810-1856.

I. (Andante un poco maestoso, B flat major 4-4 time.)
II. (Larghetto. E flat major, 3-8 time.)
III. (Scherzo, Molto vivace, D minor, 3-4 time.)
IV. (Allegro animato e grazioso, B flat major, 2-2 time.))

Wagner.....Erda Scene from "Rhinegold."
1813-1883.

Carrie Bridewell

Richard Strauss.....Tone Poem, "Death and Transfiguration."
1864.

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

Ladies are requested to remove their hats and will further show a gracious consideration for the Conductor, and also those who occupy seats in their vicinity, by refraining from replacing them before the last number of the concert is completed.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take their seat after the number has commenced.

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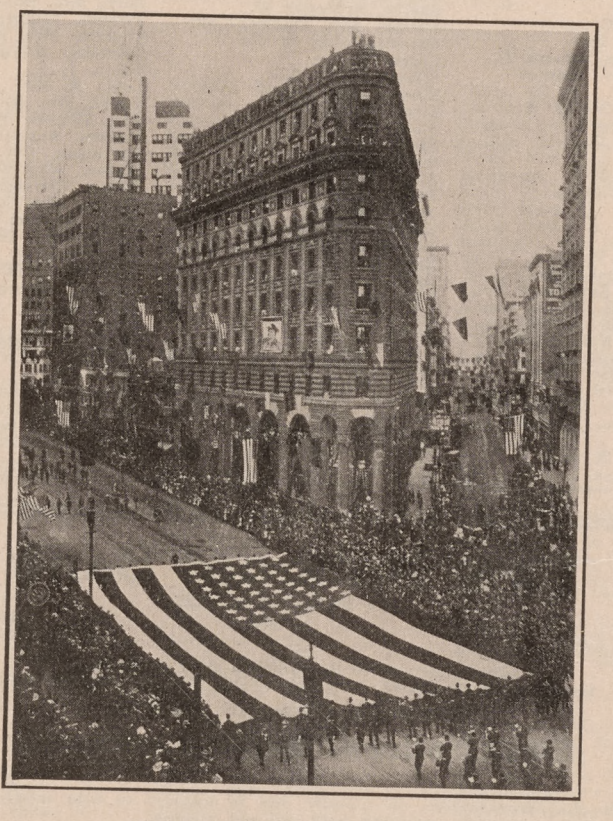

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Friday Afternoon, Nov. 8th, 1912, at 3:15 o'clock

at the CORT THEATRE

SOLOIST—ADELE ROSENTHAL, Pianist

PROGRAM

Thomas ..... **Overture, "Mignon."**
1811-1896.

MacDowell ..... **Clair de Lune.**
1861-1908.

Grieg ..... **Concerto in A Minor for Piano and Orchestra.**
1843-1907.
Adele Rosenthal.

Tschaikowsky ..... **Symphony Pathetique.**
1840-1893.
Two Movements.
II. Allegro con grazia. III. Allegro; multo vivace.

Moszkowski ..... **Malequena from Ballet "Boabdil."**
1854.

THIRD SYMPHONY CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, November 15, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Mozart ..... Overture, "Marriage of Figaro."
1756-1791.

Rachmaninoff ..... Symphony No. 2, E Minor, op. 27.
1873.

I. Largo—Allegro Moderato.
II. Allegro Molto.
III. Adagio.
IV. Allegro Vivace.

S. Coleridge-Taylor ..... The Bamboula—Rhapsodic Dance.
1875-1912. (New—first time in San Francisco.)

Wagner ..... Siegfried's Funeral March from Die Gotterdammerung.
1813-1883.

PROGRAM NOTES :: By Hubbard Willliam Harris

Symphony No. 1
B Flat, Opus 38

Robert Schumann.

Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

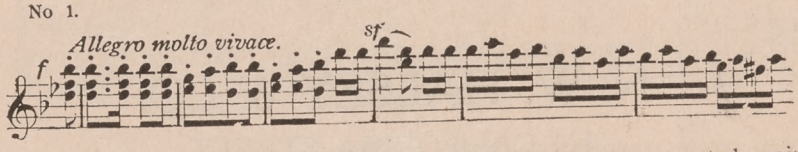
Robert Schumann

IN this symphony we have Schumann's first (published) work of the kind, although it was not his first effort in this direction—there being a record of the performance of a symphony in G minor at Schneeberg in January, 1833. This last-named composition has never been published, however, and remains practically unknown. The B flat symphony was introduced at a Gewandhaus concert in Leipsic on March 31, 1841, Mendelssohn conducting, and was an instantaneous success—Schumann himself being quoted as saying (in a letter to one of his friends) "it had such a favorable reception as I think no symphony has had since Beethoven." Stimulated by the success of this, his first important orchestral work Schumann set himself straightway to achieve new triumphs, and before the close of the same year he had put forth a second symphony (in D minor, afterwards published as No. 4), the "Overture, Scherzo and Finale" (Opus 52) and the first movement of his pianoforte concerto.

Schumann was at all times an enthusiastic romantic, but just at this period of his life he was in an especially jubilant frame of mind, having at last attained his heart's desire—his long-deferred and much-opposed union with Clara Wieck; and he seems to have thrown himself with all the energy of his new-born happiness into the composition of this beautiful work, which was destined to elevate him to a place among the "immortals" in music. So intense was his zeal that the entire composition, so it is said, was completed (exclusive of the orchestration) within four days.

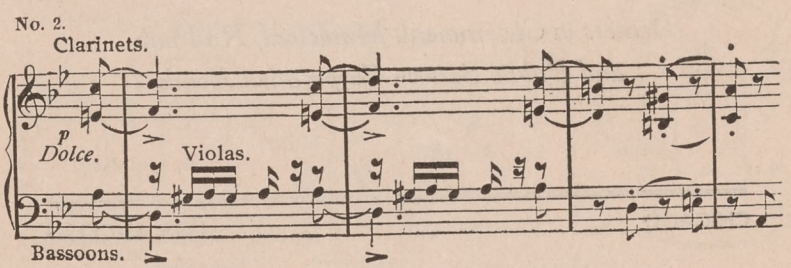
The symphony opens with a somewhat long but very beautiful introduction —Andante un poco maestoso, the horns and trumpets leading off (in unison) with an heroic phrase. The first movement proper commences with the following brilliant theme, from which the introductory phrase was derived:

No 1.



A short but somewhat boisterous exposition ensues, constructed mainly from the opening rhythm and at last quieting down rather suddenly to "piano," whereupon the second theme appears in the clarinets, accompanied by the bassoons and viola:

No. 2.



The second theme's exposition also is short, and—when concluded, a "repeat" is made from the beginning, exclusive of the introduction. The

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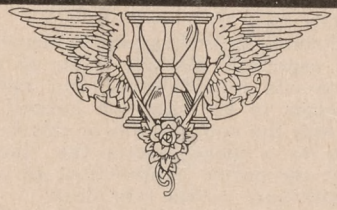

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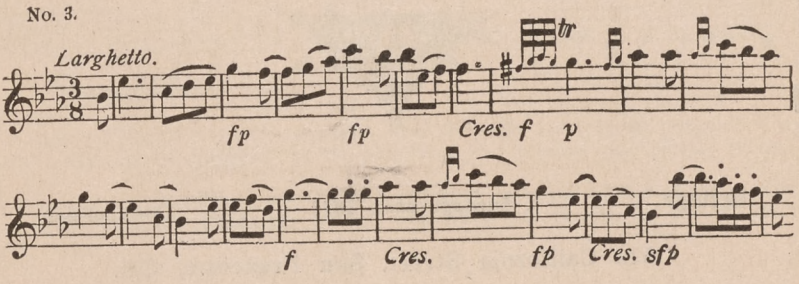
development, on the other hand, is long and florid—very effectively scored, and extremely spirited. Some new melodic figures are introduced, but the working-out is evolved mainly from the material of the principal theme. Finally the recapitulation is reached, whereupon the first theme is re-announced by the horns and heavier brasses. In due time we come again to the second theme, and lastly to the brilliant coda which concludes the movement.

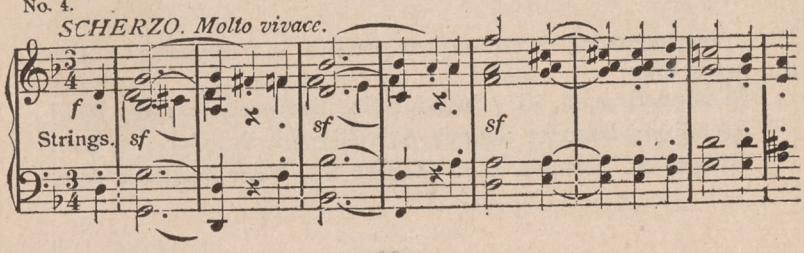
The second movement is based on the following melody—played first by the violins, afterward by the violoncellos, and again by the horns and oboes:

No. 3.



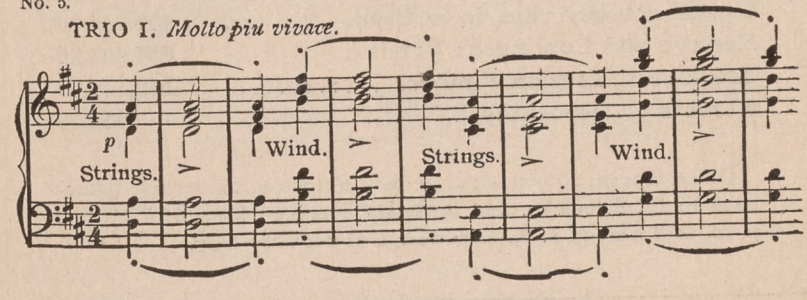
Just before the close of the movement the trombones foreshadow the theme of the scherzo, which follows without paise:

No. 4.



The first trio starts as follows—the time now changed to 2-4, and the instrumentation being dialogic between the strings and wood-winds:

No. 5.



The scherzo then returns, leading to the second trio:

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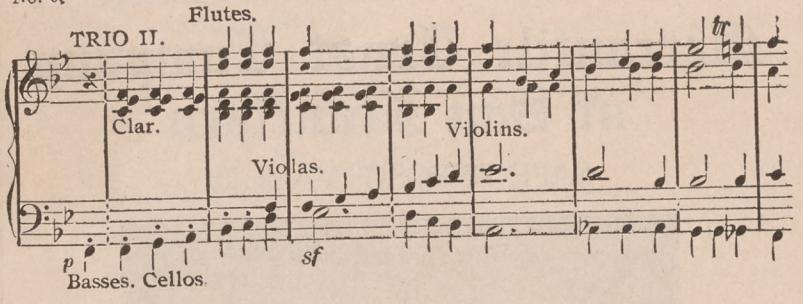
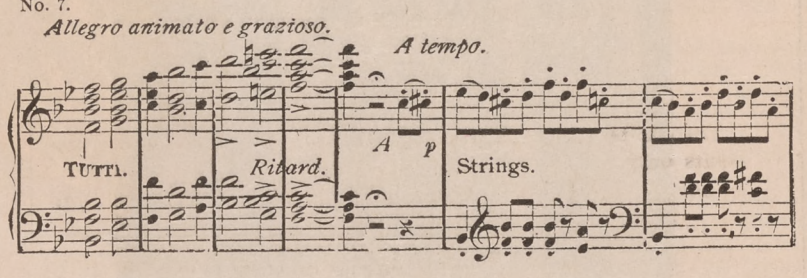


Another repetition of the scherzo, and then the movement concludes with a short coda drawn partly from the theme of the scherzo and partly from the first trio.

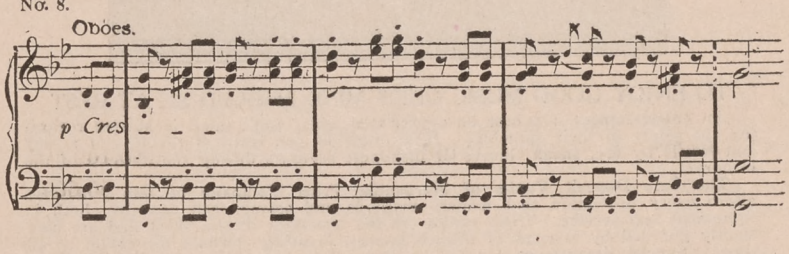
The finale is a brilliant and busy movement opening with a short pompous introduction (tutti), following which the principal theme is stated by the strings (A):

No. 7.



The second theme enters quickly, being given out by the wood-winds and strings as follows:

No. 8.



Both subjects are repeated before the free-fantasia is reached, the latter being drawn in a large degree from the theme of the introduction (opening measures of quotation 7). After this part has come to an end the usual recapitulation and a brilliant coda conclude the movement.

Schumann is said to have written this symphony with a steel pen which he found on Schubert's grave—in Vienna.

"Fast bind, fast find;
A proverb never stale in thrifty mind."

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PROGRAM NOTES :: By FELIX BOROWSKI

Tone-Poem, Opus 24
"Death and Transfiguration."

Richard Strauss.
Born June 11, 1864, at Munich.

THIS, the third of a series of tone-poems contributed by Strauss to the literature of symphonic art, was written in 1889 and produced for the first time in June of the following year, at Eisenach, at a concert of the Allgemeine Deutsche Musikverein. The score is prefaced by a poem the author of which was Alexander Ritter. It should be pointed out, however, that the music was written first and that the verses were supplied afterward; but as Ritter was an intimate friend of the composer and, indeed, we have it from Strauss himself, the inspirer of his later style, it may be believed that the composer of "Death and Transfiguration" communicated the general programmatic basis of the work to Ritter who merely worked out the story of the piece in verse. The following is a paraphrase of the poem made by Mr. W. F. Apthorp:

"In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled desperately with death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall of the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he on the boundary of life, of the golden time of childhood?

"But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of death! What frightful wrestling! Neither bears off the victory, and all is silent once more!

"Sunk back tired of battle, sleepless as in fever-frenzy the sick man now sees life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play, exerting and trying his strength, till he ripens to the man's fight, and now burns with hot lust for the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a 'Halt!' thunders in his ear. 'Make the barrier thy stirrup! Ever higher and onward go!' And so he pushes forward, so he climbs, desists not from his sacred purpose. That he has ever sought with his heart's deepest yearning he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

"But from the heavenly spaces sounds mightily to greet him that which he yearningly sought for here; deliverance from the world, transfiguration of the world."

With the aid of this paraphrase of Ritter's verse it is easy to follow the successive pictures which Strauss has presented in his music, the sick man lying weak and worn with his struggle with death, dreaming of the days that are passed into the shadows of dimly remembered things; the renewed battle with the Enemy who always wins; the respite; the vision of the life that has been and is nearly done, with its stages of childhood and youth and the stress and storm of manhood; the final struggle with Death, and the awful moment of release. And the final scene, the Transfiguration, is made evident too, in the exalted character of Strauss's picturing, the gleaming harps, the majestic sonority of the brass.

Strauss has employed a large orchestra to express his poem in sound. The score calls for three flutes, two oboes, and an English horn, two clarinets and a bass clarinet, two bassoons and a double bassoon, four horns, three trumpets, three trombones and tuba, three kettledrums, a gong, two harps and strings.

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MISS ADELE ROSENTHAL, who is a native of San Francisco, received her entire musical education abroad and but recently returned from Europe where she devoted the past eight years to study under the following masters:

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Joseph Lhevinne,—Berlin.
Harold Bauer,—Paris.

Miss Rosenthal concertized in Berlin, Paris, Dresden and London, and gained the friendship and admiration of Mme. Remaury Montigny, to whom Saint-Saens dedicated many of his works, Adelina Patti, William Ganz, and Dr. MCreery, Doctor of Music, University of London.

Miss Rosenthal will give a concert at the Scottish Rite Hall on the evening of Wednesday, November 13th. Her program will include Brahms, Scarlatti, Chopin, Schumann and Liszt.

Tickets will be placed on sale Wednesday, November 6th, at the box offices of Sherman, Clay & Company and Kohler & Chase. Prices, 75c, $1.00, $1.50.

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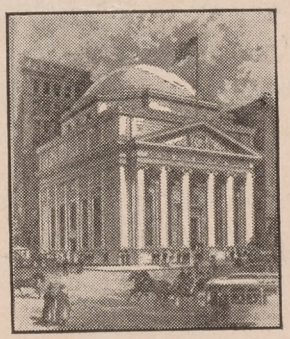

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H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

SECOND VIOLINS

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W. Manchester — V. D. LaFerrera — W. J. E. Theill

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At 3:15 O'clock

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Third Symphony Program
Season 1912-1913

Friday Afternoon, Nov. 15th, 1912
AT 3-15 O'CLOCK
at the
Cort Theatre

OUT-OF-TOWN CONCERT

UNIVERSIITY OF CALIFORNIA
MUSICAL AND DRAMATIC COMMITTEE

Berkeley, Cal., November 15, 1912.

To the Friends and Patrons of the San Francisco Orchestra:

In response to a large number of requests, the Musical and Dramatic Committee has arranged for a concert at the University by the San Francisco Symphony Orchestra of sixty-five musicians, under the leadership of Mr. Henry Hadley. The program will include Berlioz' Overture, Carneval Romain; Beethoven's Fifth Symphony, C minor; and Richard Strauss' Tone-poem, Death and Transfiguration.

That those attending may not have their enjoyment of the music marred by noise from California Field, the concert has been set for Saturday afternoon, November 23, at 2:15 sharp, one week after the close of the football season. It is hoped that it can be given in the Greek Theatre, but if inclement weather makes this inadvisable, it will take place in the Harmon Gymnasium. The difference in capacity of the two places is such that only a limited number of tickets that will admit to either can be issued; and these the music-lovers of Berkeley and vicinity are invited to subscribe for before they are put on general sale.

The price of reserved chairs will be: center sections, $1.50; side sections, $1.00; of general admission tickets, center sections above the diazoma, 75 cents; side sections, 50 cents. Only a few of the 75 cents tickets and none of the 50 cent will admit to the Gymnasium. On and after Monday, November 18, tickets will be on general sale at the usual places: Sherman, Clay & Co., San Francisco and Oakland, and Student's Co-operative Store, Glessner, Morse & Geary's, Tupper & Reed's, The Sign of the Bear, and Sadler's Berkeley.

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THIRD SYMPHONY PROGRAM

SEASON 1912-1913

Friday Afternoon, Nov. 15th, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Rachmaninoff ..... Symphony No. 2, E Minor, op. 27.
1873.

I. Largo—Allegro Moderato.
II. Allegro Molto.
III. Adagio.
IV. Allegro Vivace.

S. Coleridge-Taylor ..... The Bamboula—Rhapsodic Dance.
1875-1912. (New—first time in San Francisco.)

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TINA LERNER

SOLOIST

FRIDAY AFTERNOON, NOV. 29

and

SUNDAY AFTERNOON, DEC. 1

It is in no sense exaggeration to class Tina Lerner among the greatest of pianists. Many competent judges have declared her without a peer among her sex. Her third American tour is among the sensational offerings of the musical season of 1912-13.

Miss Lerner was born in Odessa, Russia in 1890. She was a mere child when indications of unusual musical gifts became apparent. Her father, a well known critic, determined to give his daughter every opportunity for the full development of her artistic nature. In Odessa she studied with Rudolf Helm, and, at the age of ten, entered the Conservatory of the Philharmonic at Moscow, completing the nine years course in five years and winning highest honors. At fifteen—a most unprecedented age for such an honor—she appeared as soloist with the Moscow Philharmonic Society. After a tour of Russia, appearances followed in Germany and England and then came her first visit to America.

The success of that tour is well remembered. Commenting on her initial appearance with the Boston Symphony Orchestra Philip Hale wrote in the Boston Herald: "Her touch is singularly beautiful, and she has at command as a colorist a great variety of nuances. Her art is indisputable." A second American tour served to make Miss Lerner known from coast to coast, and she returned to Europe where new honors awaited her. Scarcely an orchestra or symphonic society in Russia, Germany, Holland, France or England but sought her services as soloist during the two years that followed. Among the eminent conductors she appeared under may be mentioned Dr. Hans Richter, Felix Weingartner, Senor Arbos, Sir Edward Elgar, Alexander Siloti, Georg Schneevoigt, etc. She was re-engaged for the third successive season to appear as soloist at the London Symphony Concerts under Arthur Nikisch and Manchester Halle Concerts under Michael Balling. This distinction is without a precedent in England. Miss Lerner's American tour this season is transcontinental, including appearances with the most important orchestras in addition to innumerable recitals.

Reference to Miss Lerner could hardly be made without mention of her beauty. Her personality is a combination of winsome charm and forceful magnetism. At the age of 22, she holds a permanent rank in Germany, Russia, England and America.

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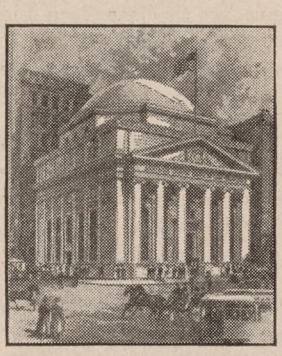

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PROGRAM NOTES :: By PHILLIP HALE

Symphony in E minor for Full Orchestra, No. 2, Op. 27

Sergei Vassilievich Rachmaninoff
Born April 1, 1873, at Novgorod.
Now Living at Dresden.

Rachmaninoff

THIS symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908-09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The symphony, dedicated to S. Taneieff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (Three passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco piu vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like har-

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monies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Program Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the extent of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The Finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

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Sunday Afternoon, Nov. 17th, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

PART I.

Berlioz (1803-1869.) ..... Rakoczy March from "Damnation of Faust"

E. von Reznicek (1861.) ..... Overture, "Donna Diana"
(New—first time in San Francisco.)

Massenet (1842-1912.) ..... Suite, "Scenes Pittoresque"

1. Marche. 2. Air de Ballet.
3. Angelus. 4. Fete Boheme.

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In Italian

(Il Segreto Di Susanna)

Opera Comique, by Ermanno Wolf-Ferrari,
with orchestra and members of the Chicago Grand Opera Company

CHARACTERS

Count Gil (aged 30) ..... Alfreda Costa
The Countess Susanne, his wife (aged 20) ..... Marie Cayvan
Sante, a servant (aged 50) ..... Francesca Daddi

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The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, November 29, 1912, at 3:15 o'clock

at the CORT THEATRE

Soloist: TINA LERNER, Pianist

PROGRAM

Beethoven ..... Symphony No. 5

I. Allegro con brio.
II. Andante con moto.
III. Allegro, C minor.
IV. Allegro, C major.

Tschaikowsky ..... Concerto
Tina Lerner

Wagner ..... Overture, "Tannhauser"

POPULAR CONCERT

SUNDAY AFTERNOON, DECEMBER 1

PROGRAM

Soloist: TINA LERNER, Pianist

Mendelssohn ..... Overture, Ruy Blas

Grieg ..... { Heart Wounds / Last Spring
(For String Orchestra)

Tschaikowsky ..... Concerto
Tina Lerner

Liszt ..... Liebestraum

R. Strauss ..... Tone Poem—Death and Transfiguration

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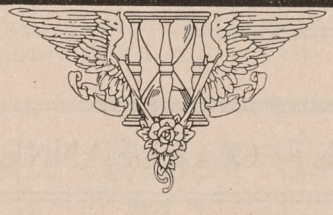

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SOME "SECRET OF SUSANNE" CRITICISMS

"MELODIOUS LIKE MOZART"—Tribune.

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"LOVELY MELODY"—Says Meltzer.

Art which is perfect of its kind is never small, nor should an opera, which though short, and light in style, is very beautiful, be ranked as a trifle. The work is full of melody, real, lovely melody of an old style indeed, yet strangely new.—Charles Henry Meltzer in New York American.

"EXQUISITE MELODY"—Herald.

It is full of exquisite melody—the kind Mozart wrote; frank, honest, long-phrase melody, and from the time the curtain rose until it fell the charm of the work was always present.—New York World.

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"CLEAR AND TRANSPARENTLY DELICATE"—Times.

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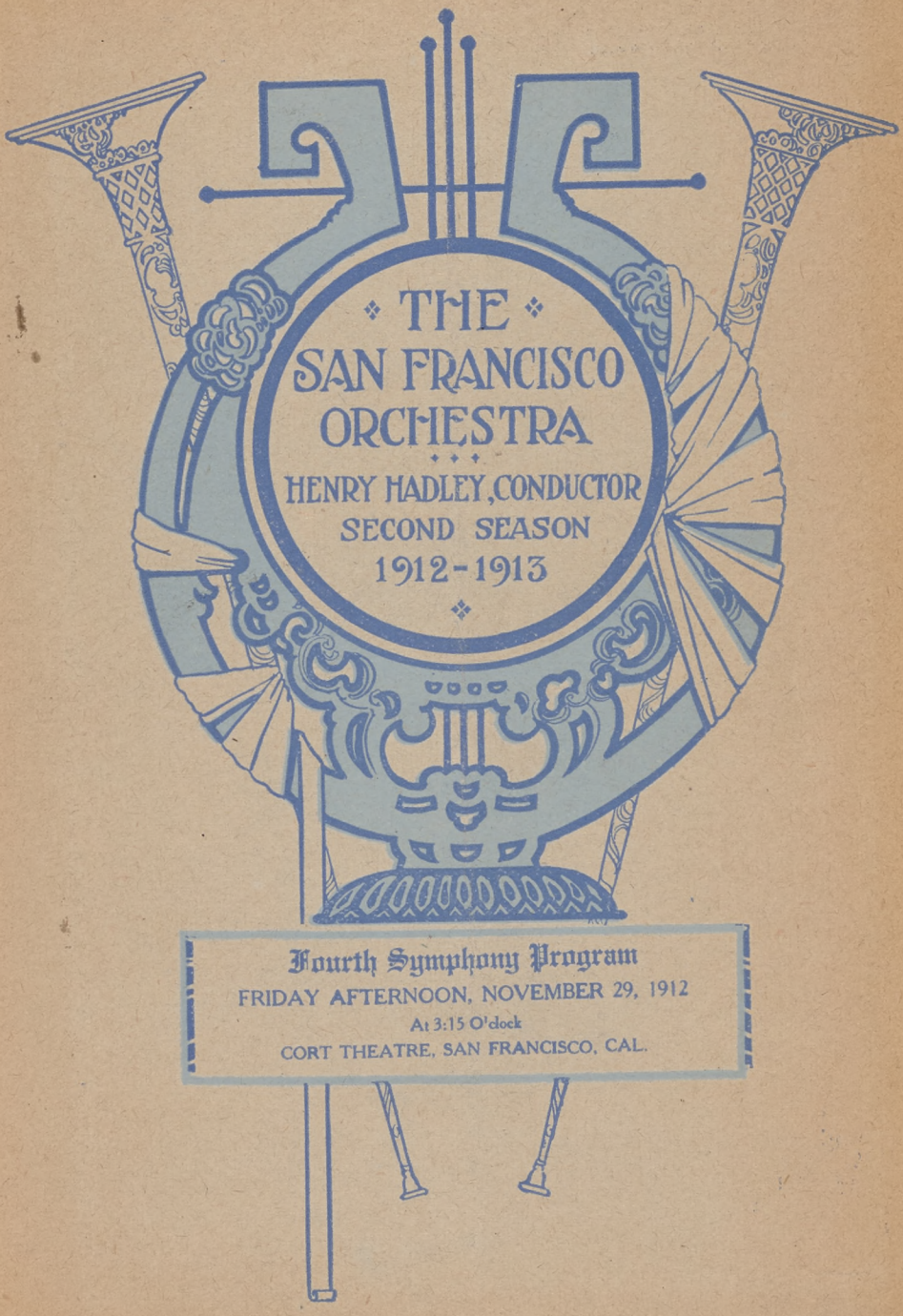

Fourth Symphony Program

FRIDAY AFTERNOON, NOVEMBER 29, 1912

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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Season 1912-1913

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FOURTH SYMPHONY
PROGRAM
SEASON 1912-1913

Friday Afternoon, Nov. 29th, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Soloist: TINA LERNER, Pianist

Beethoven.....Symphony No. 5

I. Allegro con brio.
II. Andante con moto.
III. Allegro, C minor.
IV. Allegro, C major.

Tschaikowsky .....Concerto

I. Allegro non troppo e molto maestoso.
II. Andantino semplice.
III. Allegro con fuoco.
IV. Allegro vivo.

Tina Lerner

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Wagner.....Overture, "Tannhauser"

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SUNDAY AFTERNOON, DECEMBER 1

PROGRAM

Soloist: TINA LERNER, Pianist

Mendelssohn ..... Overture, Ruy Blas

Grieg ..... { Heart Wounds / Last Spring

(For String Orchestra)

Tschaikowsky ..... Concerto

I. Allegro non troppo e molto maestoso.
II. Andantino semplice.
III. Allegro con fuoco.
IV. Allegro vivo.

Tina Lerner

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Liszt ..... Liebestraum

R. Strauss ..... Tone Poem—Death and Transfiguration

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PROGRAM NOTES :: By Hubbard William Harris

Symphony No. 5, C Minor, Opus 67.

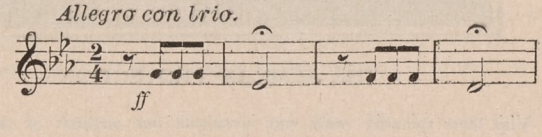
Ludwig van Beethoven.
Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Ludwig van Beethoven

OF all the nine symphonies of Beethoven this one probably is the best known, the most generally comprehended, and the most widely popular. Each of its four movement is by itself a gem of the first brilliance, and collectively they constitute a work of the most improsing grandeur—without parallel, probably, in point of classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the mighty genius of its author. Although not pre-eminent in point of length nor profoundness of thought, it reveals nevertheless an exquisiteness of poise in its structure which entitles it to the first place among purely classic symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he sought to convey; but these are altogether foreign to a full enjoyment and comprehension of the music, which is—music, abstractly; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type—molded into the purest and most ideal of forms by the deft hand of a master who understood in the most minute degree the principles of proportion and development as applied to the evolution of musical thought.

The first movement—in C minor, *Allegro con brio* and 2-4 time—is a wonderful example of thematic invention. It opens with a brief introduction:—

No. 1.



In the first two measures of the preceding illustration is to be found the rhythmical figure which is the basic element of the ensuing principal theme—and indeed, of the whole movement. This constitutes what has been called the "Fate" motive, tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated—not with Beethoven, but with one of his pupils, and that it was repudiated by the master.

The principal theme is sixteen measures long, the following quotation constituting its first half:—

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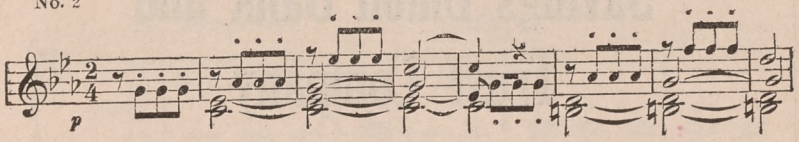
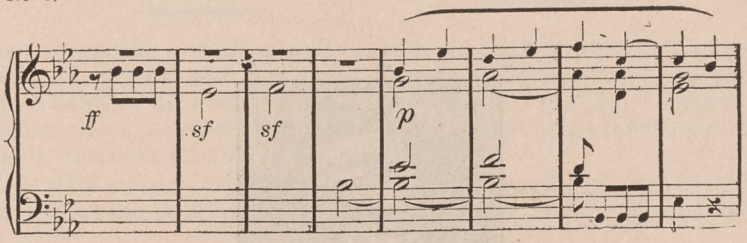
No. 2



The extension passage which follows is not of great length, the second theme appearing at the fifty-ninth measure:—

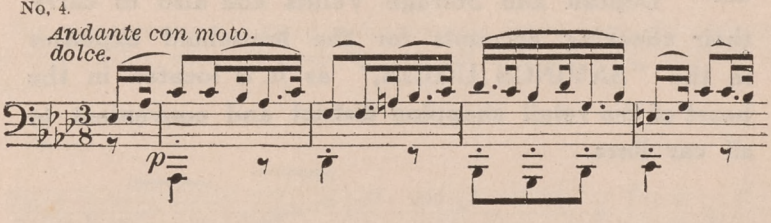
No. 3.



It will be apparent immediately that the rhythmical essence of the principal theme is imparted to the second (see first and seventh measures of the preceding illustration), and as the latter expands there will be heard constant allusions to the figure cited. The free-fantasia sets in with a re-assertion of the so-called "Fate" motive (as in the introduction), after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, the which is repeated with unremitting persistence—pulsating unceasingly throughout the movement, yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form—leading at length into the magnificent coda (also founded on the principal theme) which concludes the movement.

The second movement—in A flat major, *Andante con moto* and 3-8 time—is a singularly pacific and affecting composition, in the form of a "rondo with variations." The principal theme is as follows:—

No. 4.



This theme is subjoined by another melody, similar in style at the start—

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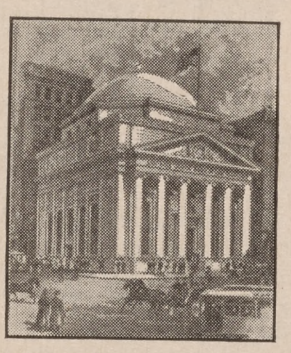

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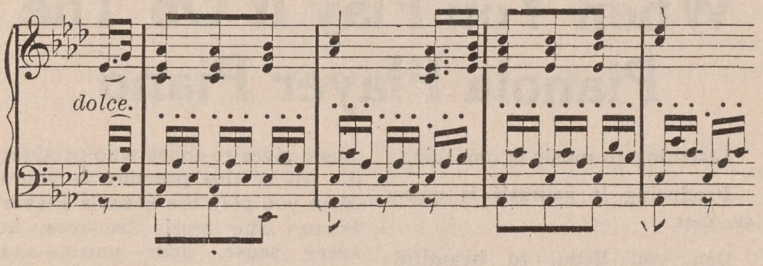
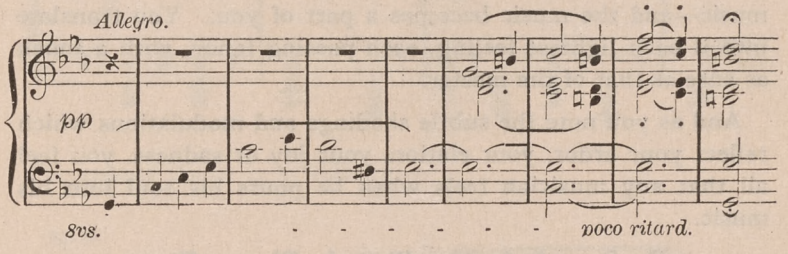


but more exulting in feeling as it soars to its climax—then subsiding into a strain of mystery and longing which eventually finds relief in a short, decisive burst of triumph. Then follow several variations of these melodies, the movement concluding with a long but very beautiful coda drawn from its principal theme.

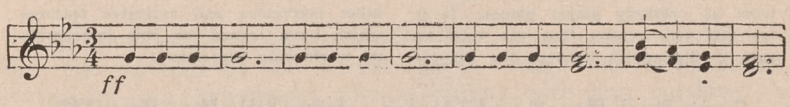
The third movement, "Scherzo"—in C minor, *Allegro* and 3-4 time—opens *pianissimo* with a peering, mystified theme in the lower strings:—

No. 6.



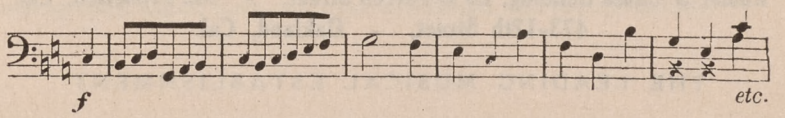
It will be of interest to observe in the ensuing subsidiary a close dynamic resemblance to the principal theme of the first movement:—

No. 7



The trio introduces a rapid and humorous figure for the double-basses and violoncellos, which is made the subject of a short but spirited fugal episode:—

No. 8.



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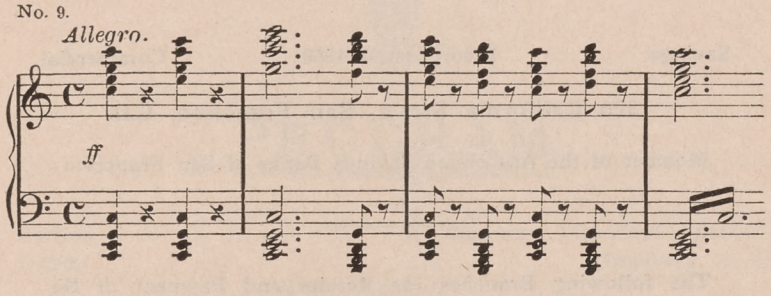
The commencement of the second part of the trio presents the amusing incident of two ineffectual attempts to start this theme—a third effort being successful. After the conclusion of the trio the scherzo is repeated—but with many changes in the scoring, the whole being kept *sotto voce* and for the most part *staccato*.

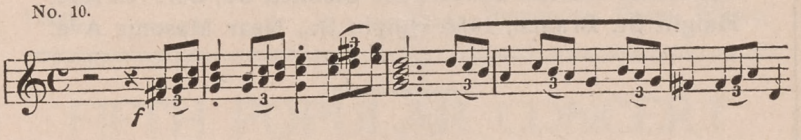
Instead of being detached, as usual, the scherzo leads without halt into the finale—in C major, *Allegro* and 4-4 time—which is reached through a heavy *crescendo*. The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo, and thus re-enforced the whole orchestra bursts forth into an exultant, triumphant song of rejoicing and victory:—

No. 9.



The second theme is as follows:—

No. 10.



The free-fantasia is comparatively short, being constructed principally from the material of the second theme. After this development has worked up to a tremendous climax—ending with four crashing chords, the time (which thus far has been 4-4) changes abruptly to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the scherzo (7) is now worked over briefly with new instrumentation, and in a manner somewhat similar to that in which it preceded the finale it is used again as an approach to the return of the heroic first theme. The usual recapitulation follows—leading into the mighty, rushing coda which terminates the movement and the symphony.

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Friday Afternoon, December 6, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Berlioz ..... Overture, "Carnival Romain"

Haydn ..... Symphony in D

I. Adagio. Allegro.
II. Andante.
III. Minuet.
IV. Finale. Allegro Spiritoso.

Liszt ..... Symphonic Poem, "Tasso"

FIFTH POPULAR CONCERT

FRIDAY AFTERNOON
DECEMBER 13th, 1912

WAGNER PROGRAM

Rienzi ..... Overture

Die Gotterdammerung ..... Rhine Maiden's Song

Parsifal ..... Prelude

Siegfried ..... Forest Life

Tristan and Isolde ..... Introduction and Love-Death

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SAN FRANCISCO, CAL.

PROGRAM NOTES :: By FELIX BOROWSKI

Overture to "Tannhauser."

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died February 13, 1883, at Venice.

THE plot of "Tannhauser" was sketched by Wagner in 1842 at Teplitz, just before the rehearsals for the production of "Rienzi" began at Dresden, in the summer of that year. Three years elapsed before the completion of the opera, and Wagner himself once testified to his absorbing devotion to the work of writing it, and the joy he felt in bringing it to its conclusion. "Into this work," he wrote, "I had thrown my whole soul, and with such consuming ardor that the nearer I got to the end the more haunted I became with the fear that a sudden death would prevent me from completing it; so that after I had written the last note I experienced a feeling of joyous elation, as if I had escaped a mortal danger."

"Tannhauser" was produced at the Royal Opera House, Dresden, October 19, 1845, Wagner directing it.

The overture is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, cymbals, triangle, tambourine and strings.

The introduction to the opera deals with the struggle between love that is of the earth earthy, and that which is born of heaven. The former is symbolized in the person of Venus, the latter in that of the pure and saintly-minded Elizabeth. It begins with an Introduction (*Andante maestoso,* E major, 3-4 time), in which the Pilgrim's chorus, "Begluckt darf nun dich," from the third act is introduced. After this theme has been presented, *piano,* there is a crescendo, and the melody is repeated *fortissimo* by the brass. The figure in the violins accompanying this theme plays an important part, and Wagner explained that it was intended to symbolize "the pulse of life." The pilgrims' song dies away, and the bacchanalian music of the Venusberg follows without pause. The movement (*Allegro,* E major, 4-4 time) is largely taken from the Tannhauser's song, "Dir tone Lob." At the close of this the bacchanale returns with renewed frenzy; but there follows (in the clarinet over tremolos in the violins, Venus' "Geliebter, kom, sieh' dort die Grotte." The music becomes more agitated, the time is hastened, and Tannhauser's song is heard again at the climax, now in E major. There is a renewal of the bacchanalian orgy; the violin figure heard before in the pilgrims' chorus returns, and with it, twelve bars later, the theme of the chorus itself. This is given out at first by the clarinets, bassoons and horns, but after a *crescendo* the subject is thundered out *fortissimo* by the brass.

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PROGRAM NOTES :: By FELIX BOROWSKI

Concerto for Pianoforte No. 1 B Flat Minor, Opus 23

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died November 6, 1893, at St. Petersburg.

Tschaikowsky

THE composition of the B flat minor concerto for piano was begun by Tschaikowsky in 1874. Much of the history of the work is told in the letters of the Russian master. To his brother, Anatol, Tschaikowsky wrote on December 13, 1874:

"I am now completely absorbed in the composition of a pianoforte concerto. I am very anxious that Rubinstein* should play it at his concert. The work progresses very slowly, and does not turn out well. However, I stick to my intentions, and hammer pianoforte passages out of my brain; the result is nervous irritability."

Although the orchestration of the concerto was not finished until February, 1875, the piano part was completed in the previous December, and Tschaikowsky, having dedicated the work to Nicholas Rubinstein, determined to ask his opinion of the pianoforte writing. Before quoting Tschaikowsky's account of a highly interesting scene which took place at the trial of the new work, it is well to explain something of the relations which existed between the pianist and the composer.

Nicholas Rubinstein was five years younger than his illustrious brother, Anton. His pianistic abilities were remarkable, and, indeed, Anton Rubinstein declared that they surpassed his own. In 1864 he became the director of the Moscow Conservatory, then newly founded, and two years later Tschaikowsky joined the faculty of the institution as its teacher of harmony and musical history. A warm friendship sprang up between the director and his assistant. "It is no exaggeration to say," wrote Rosa Newmarch**, "that he was the greatest influence throughout Tschaikowsky's after career. No one, artist or friend, did so much for the advancement of his fame, gave him greater support and appreciation, or helped him more to conquer his first nervousness and timidity than the Director of the Moscow Conservatory." It should be added that in spite of a certain languid, dreamy manner, Nicholas Rubinstein was of a dominating and forceful character. Kashkin tells us that Tschaikowsky "was occasionally irritated by Rubinstein's masterful guidance, and was scolded in return for not being sufficiently docile."

Let us hear Tschaikowsky's account of Rubinstein's first acquaintance with the concerto. The composer was writing to Nadejda von Meek from San Remo, February 2, 1878:

"In December, 1874, I had composed a piano concerto. Not being a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, ungrateful, or ineffective. I needed the advice of a severe critic, who would be at the same time friendly disposed toward me. Without going too much into detail, I must say candidly that an inner voice protested against my choice of Nicholas Rubinstein as a judge of the mechanical aspect of my work. But he was the best pianist in Moscow, and a most admirable

* It was Nicholas, not Anton Rubinstein, to whom Tschaikowsky referred.
** "Life and Letters of Peter Iljitsch Tschaikowsky," edited by Rosa Newmarch (an abridgement of Modeste Tschaikowsky's biography of his brother), 1906.

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musician; moreover, I was told that he would be much offended if he should learn that I had passed him by, and had shown the concerto to another. So I determined to ask him to hear it and criticize the piano part.

"On Christmas Eve, 1874, we were all invited to Albrecht's and Nicholas asked me, before we should go there, to play the concerto in a classroom of the Conservatory. I took my manuscript, and Nicholas and Hubert came. Hubert is a good and shrewd fellow, but he is not independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no;' he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter stood thus. I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Still silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one, and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? It is possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works, and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture, or refrain from contradiction—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior; I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the censure, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a separate room, for he noticed that I was heavily cast down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

In explanation of this incident, Kashkin asserts that Nicholas Rubinstein had been piqued because Tschaikowsky had not asked his advice during the composition of the piano part. Although Tschaikowsky does

not mention the fact, Kashkin declared that he was a witness of the scene described in the composer's letter. As the result of the quarrel, Tschaikowsky erased the dedication to Nicholas Rubinstein and substituted the name of Hans von Bulow for that of the former pianist. Von Bulow was much pleased, and, on the point of departing for an American tour, he included the concerto in his repertoire, and gave the work its first performance at Boston, October 25, 1875.

Although Tschaikowsky declared that he would and did publish the concerto without altering a single note, he changed his mind when, in 1889, a second edition of the work appeared. But the immediate cause for the appearance of the numerous modifications in the piano part was, it would seem, not due to the suggestions of Nicholas Rubinstein, but to those of Edward Dannreuther, who gave the work its first appearance in England, at a Crystal Palace concert, March 11, 1876. This pianist discovered many awkward passages, and he altered them to admit of greater facility and effectiveness in performance. Dannreuther wrote to the Russian master in regard to the liberties he had taken, and Tschaikowsky answered in terms of gratitude for his colleague's interest in the work. "You may be sure," he said, "that I shall follow your suggestions as soon as there arises any question of a second edition of my concerto."

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, three kettledrums and strings.

1. The work opens with a long introduction, 106 measures, (Allegro non troppo e molto maestoso. B flat minor and D flat major, 3-4 time). After six introductory measures in the orchestra the real theme of the introduction appears in the strings, one measure after the entrance of the sweeping chords of the solo instrument. At the conclusion of the theme in the strings the piano repeats it with rhythmical modification. This leads to a cadenza for the piano, following which the theme returns again in a unison of all the strings (double basses excepted) with ascending chord passages in the solo part. A double Coda, and some soft chords in the brass lead to the main movement. (Allegro con spirito, B flat minor, 4-4 time.) The principal theme is preceded by six measures, similar in rhythmical character, in the piano. The subject commences in the solo instrument, the strings accompanying.* The second theme (Poco meno mosso), appears in the wood-wind and horns in A flat major, the piano continuing it. The muted strings bring forward a second section, after which the first reappears. The development work outs both principal themes in an extensive orchestral tutti. The piano then follows with a solo section (38 bars long). There is a long organ point on B in the basses and kettledrums, with imitative passages above it in the solo and orchestra. The two themes are given further development. The Recapitulation of the principal subject is brought forward in broken octave 16th notes in the piano (pizzicato chords in the strings). The second theme, now in B flat major, is given to the oboe, with the accompaniment in the stringed instruments. Following repeated chords, fortissimo, heard alternately in the orchestra and piano, an elaborate cadenza is introduced, its material built on

* This theme is not altogether of Tschaikowsky's creation. The first portion of it is a tune which, sung by a blind beggar at Wamenko, the Russian master heard and determined to turn to account. "It is curious," wrote Tschaikowsky to Nadejda von Meck, May 21, 1879, "that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my pianoforte concerto."

the second theme. The Coda makes use of this matter, too; the theme being given employment in the orchestra while brilliant passage work is heard in the solo instrument.

II. (Andantino semplice, D flat major, 6-8 time). Four prefatory measures (pizzicato in the strings) usher in a simple melody given to the flute. The piano takes this up. Another theme appears in the oboe, clarinets and bassoons, —the latter putting in a drone bass. This is also repeated by the solo instrument. The first theme recurs, played by two solo 'cellos with a sixteenth-note figure in the piano. The time changes (Prestissimo, F major), the character of the music suggesting the nature of a scherzo. Twenty-two measures later than this a waltz-like tune is given to the violas and violoncellos. This melody—like that in the first subject of the opening movement—is not entirely Tschaikowsky's. The composer's brother, Modeste, declared that it is the refrain of a French song which he and his brother Anatole used to sing and whistle in their younger days. The piano brings forward a cadenza, following which the first part of the movement returns. The melody of this theme is heard in the solo instrument, a moving figure working against it in the first violins and violas.

III. (Allegro con fuoco, B flat minor, 3-4 time.) The principal theme, pronouncedly national in character, is announced by the piano. Following this an episode is heard in the full orchestra in G flat major, fortissimo. The real second subject comes later in the violins with a syncopated accompaniment in the horns. This is taken up by the piano, which eventually returns to the principal theme. An episode now occurs, the dotted figure of which it is composed having been already suggested in the wood-wind at the close of the previous subject. ' The orchestra and the solo instrument toss this figure back and forth, but it finally gives place to a rehearing of the first episode, again fortissimo in the orchestra. There is some development given to the second theme, following which the Recapitulation appears,—its principal theme in the piano. A long organ point on F (in the basses and kettledrum) with development of previous material leads to the repetition of the second subject (Molto meno mosso) which is called out triumphantly by the whole orchestra and the solo instrument. A brilliant Coda (Allegro vivo) concludes the work.

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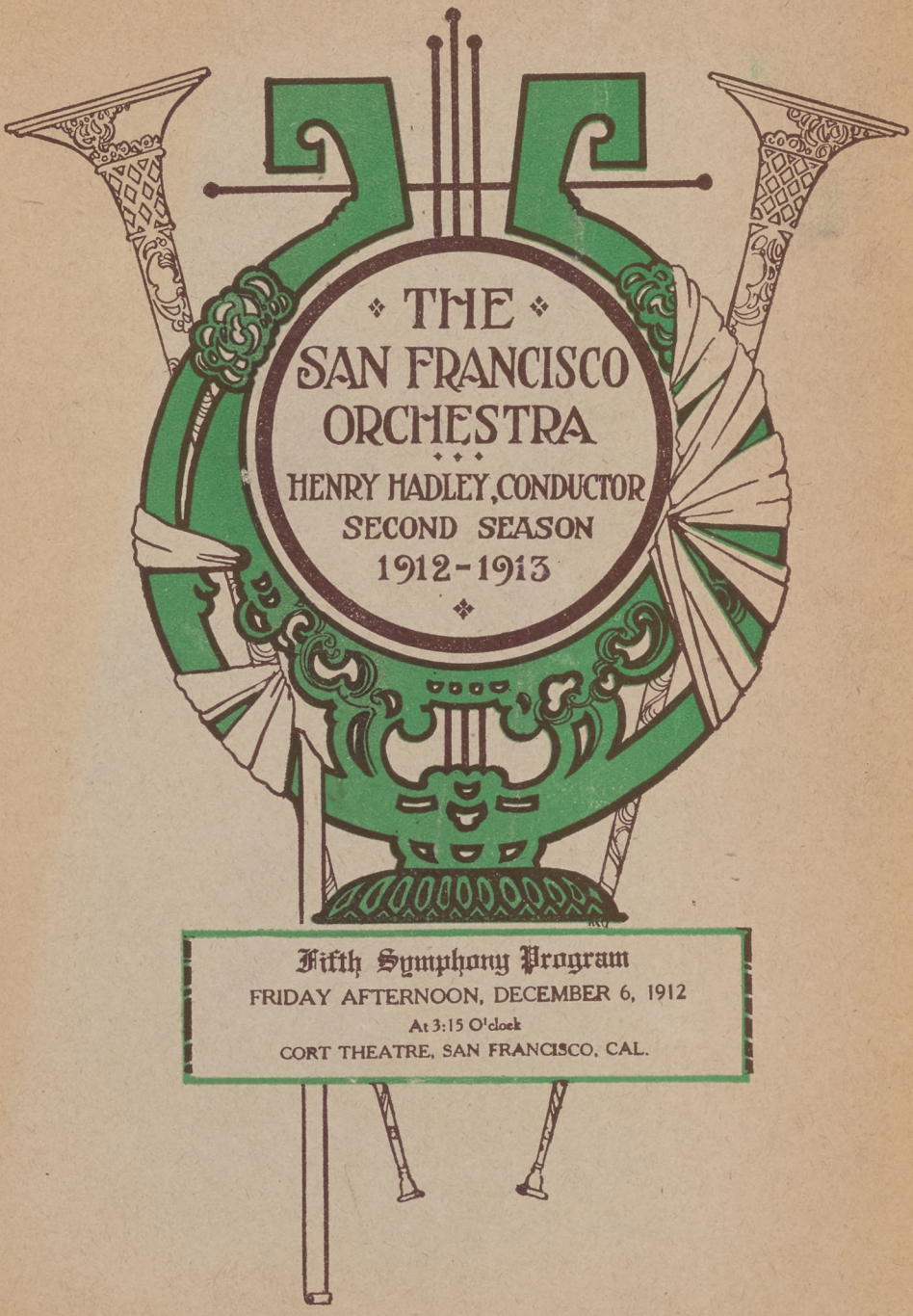

Fifth Symphony Program

FRIDAY AFTERNOON, DECEMBER 6, 1912

At 3:15 O'clock

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Berlioz.....Overture, "Carnaval Romain"

Haydn.....Symphony in D

I. Adagio. Allegro.
II. Andante.
III. Minuet.
IV. Finale. Allegro Spiritoso.

INTERMISSION

Liszt.....Symphonic Poem, "Tasso"

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Joseph Haydn,
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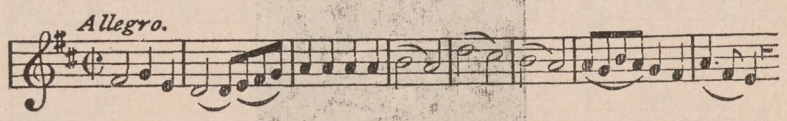
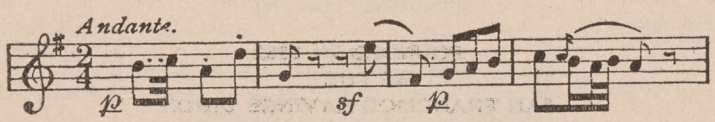
1. Adagio. Allegro.
2. Andante.
3. Minuet.
4. Finale. Allegro spiritoso.

THE symphony in D major—No. 7 of the Salomon set; No. 2, Breitkopf and Hartel—was written in 1795. It has the usual Adagio introduction, in D minor, with a theme as weighty and bold as anything we admire in Beethoven, closing on the dominant pianissimo and leading into the Allegro with the following theme:—

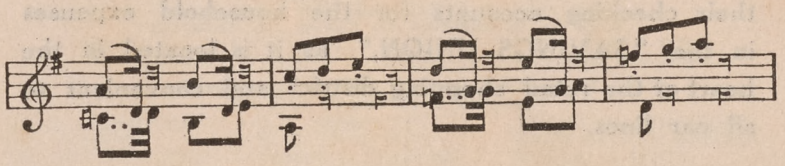


The second theme of the first movement, in the key of A, appears only once. In the working-up of the second part, the composer utilizes the four quarter-beats followed by two half-notes, given above, as a separate motive, which by its more decisive character imparts to the whole movement a certain brusqueness and force.

The Andante, in G major, 2-4 time, is based on the following lovely song written in a popular vein, and treated in the form of variations; not,



however, in the usual strict manner, but interspersed with significant and deeply effective intermezzos, showing with what perfect freedom the genius of the master soared above conventional forms. The second part of the melody proceeds with the following tuneful counterpoint, using the opening bars of the Andante for an accompaniment:—



The Minuet, in D major, is very energetic in character, owing to its peculiar accentuation, as well as strong harmony, and yet preserves the humor and piquancy of the master's most favorite movements in a won-

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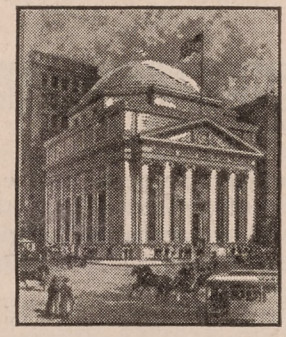

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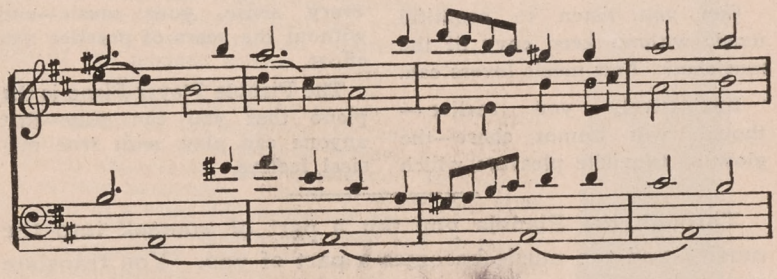
derful degree. The Trio has the same character, in its contrast to the Minuet proper, as that in the E flat symphony.

The Finale, in D major, Allegro spiritoso, has a flavor of country life and its enjoyments. It begins on a pedal bass for horns and 'cellos, over which runs the most natural, simple song,—a happy-go-lucky air,—which however gives free play to the master's art in counterpoint. We select only a few bars in which he combines three melodies over a pedal point in the most masterly manner:—



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THE FIFTH SYMPHONY CONCERT.

The fifth symphony concert took place at the Cort Theatre on Friday afternoon, December 6th. The program included the Overture "Carnaval Romaine" by Berlioz, Haydn's Symphony in D and Liszt's Symphonic Poem "Tasso." The opening and closing numbers do not require a great leader to interpret and they were sufficiently well played by the orchestra not to justify especially an adverse criticism. The Haydn Symphony revealed Hadley at his very worst. He simply has no affection for the old classics. In a recent article from the pen of Harvey Wickham of the Chronicle he was quoted as aying that he believed Strauss in some respects to be superior to Beethoven. In this he showed the trend of his thoughts. He is a faddist—a fanatic of the ultra modern school, and for this reason he is not in sympathy with the traditional reading of the old school, and actually believes that the works of the old masters ought to be interpreted according to the lax methods of the modern school of composition, or decomposition, whatever you might call it.

Those people who admire the piquancy of a Haydn are unfortunately in the minority, so that it would be difficult for us, even in a musical journal, to quote all those periods wherein Mr. Hadley offended the cultured taste of serious musicians. Piquancy of interpretation reveals itself in a sane, deliberate and graceful reading of the lines. It requires an accent here and an accent there. It necessitates little rittertandos and crescendos and dimminuendos. It becomes effective in occasional pauses pregnant with meaning "silences." And in fact we could go along in this way for a column or two and still not have exhausted to enumerate the omissions of Mr. Hadley in the interpretation of this technically apparently simple work, but musically excessively difficult composition. It is far easier to conduct an elaborate modern technical work than to supervise an old classic of the most simple appearance. It is perhaps because of Mr. Hadley's lack of understanding of the old masters that he does not possess the necessary qualifications to conduct them. The orchestra was in excellent condition, and had it had a more competent leader, last week's concert would have been one of the most delightful of the season.

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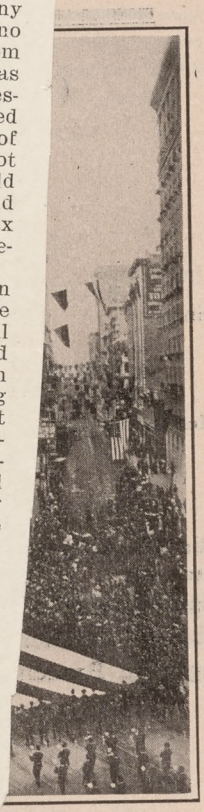

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THE LEADING MUSICAL ESTABLISHMENT

Warren D. Allen, the well known and prominent pianist and teacher, presented his pupil Marguerite Darch in a Piano Recital at Unity Hall, Berkeley, on Thursday evening, December 5th. Inasmuch as not less than five concerts took place on that evening it was impossible for us to attend. However, we have the report of one of those who were present and we are informed that Miss Darch acquitted herself splendidly of her task. She proved to possess fluent and even brilliant technique and her ideas regarding adequate reading were intelligent and well worth listening to. She has been honor. Mary Smi... charming and exhibited a dash and esprit as well as an ease of dramatic action of Sally Simpson, look... which is rarely witnessed at such events. She sang her entrance song quite vivaciously and received deservedly several encores.

There were a number of other skillful interpretations, but we have no space here to mention everyone at length. The other young ladies and gentlemen who covered themselves with glory were Egmont Rudolf, (Bamba, King of Congo), Will O'Dea (John Hunter), J. Hartdastel (William Reade), Charles Gorman (Malaros, Warden of the Prison), Alice Cavanagh (Aunt Daphney), Charles Gallagher (Officer). The young ladies looked pretty and sang their songs and danced their dances with grace and refinement. They included the following ladies: Misses Pearl Ahearn, Blanche Le Clair, Anita Berkeley, Edith Phelan, Myrtle Mollett, Vera Howard, Lucy Lynch, Henrietta O'Neil, Thelma Fennell, Flo. Le Clair, Clair Deutsch, Loretta Hardy, Mary Sweeney, Marie Mayerle, Henrietta Ranchle, Florence Smith, Frances O'Keefe, and Helen Engleman. The young men in the chorus were: Chas. Fanning, Ed. Duggan, Clement O'Dea, Geo. McVicker, P. J. Gallagher, James Sullivan, Bert Dougherty, and Al. Schwingler. The scenery was very pretty and the stage management to put on able considering the short time at command to put on the production. Not less than twenty-one musical numbers were successfully interpreted during the evening. Everyone connected with the production is entitled to much credit.

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FRIDAY AFTERNOON
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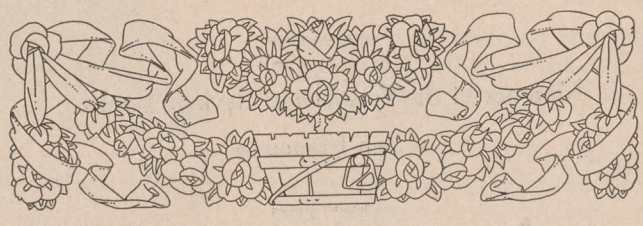
WAGNER PROGRAM

Rienzi ..... Overture
Die Gotterdammerung ..... Siegfried's Rhine Journey
Parsifal ..... Transformation Scene and End of Act One
Siegfried ..... Forest Murmurs
Tristan and Isolde ..... Introduction and Love-Death



SIXTH SYMPHONY CONCERT

FRIDAY AFTERNOON
DECEMBER 20th, 1912

Soloist: GOTTFRIED GALSTON, Pianist

Hadley ..... Symphony No. 4, "North, East, South and West"
(New—first time in San Francisco)

Liszt ..... Concerto in E. b.
Gottfried Galston

MacDowell ..... Suite No. 1, Op. 42
Composed in Wiesbaden

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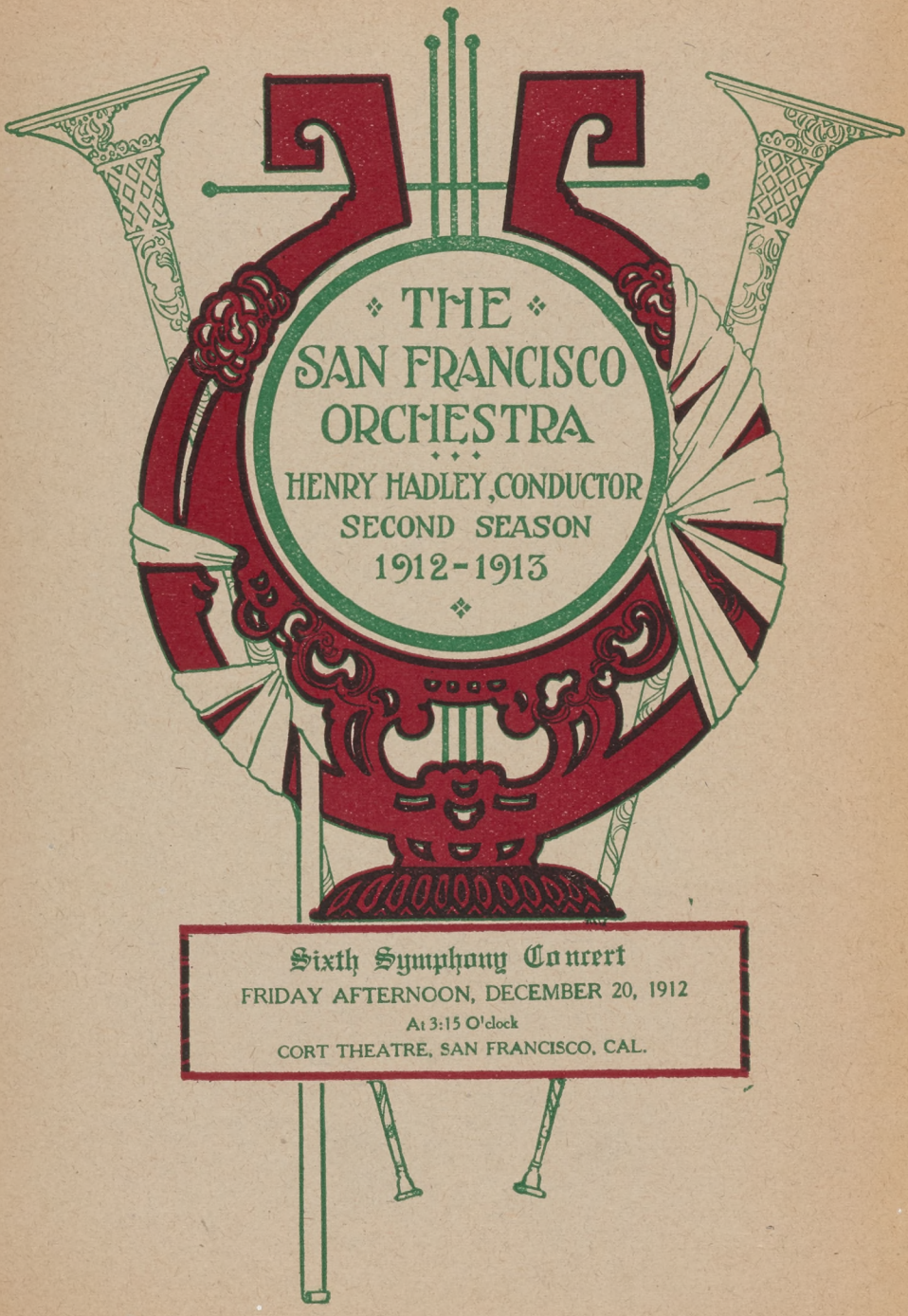
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SECOND SEASON
1912-1913
Sixth Symphony Concert
FRIDAY AFTERNOON, DECEMBER 20, 1912
At 3:15 O'clock
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Sixth Symphony Concert

Season 1912-1913

Friday Afternoon, Dec. 20, 1912

AT 3-15 O'CLOCK

at the

Cort Theatre

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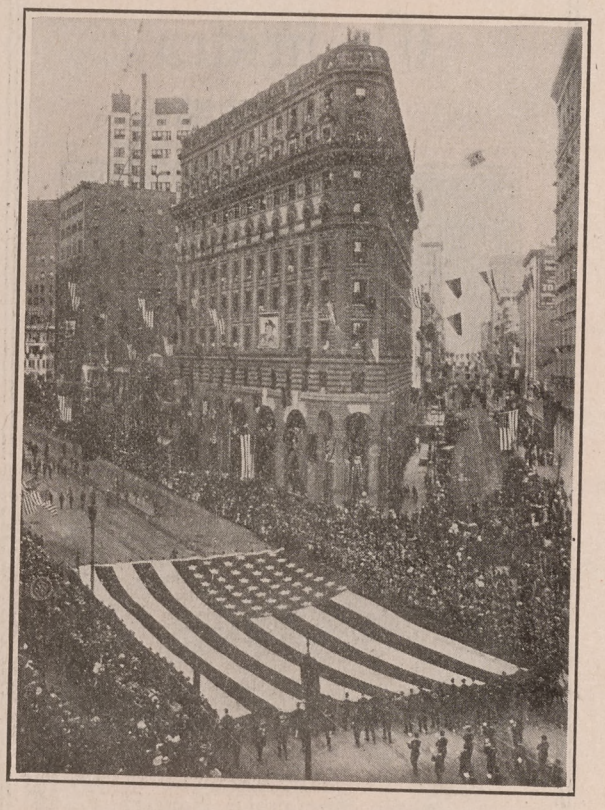

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SIXTH SYMPHONY CONCERT

Friday Afternoon, December 20, 1912, at 3:15 o'clock

at the CORT THEATRE

Soloist, GOTTFRIED GALSTON, Pianist

PROGRAM

Hadley (1874) ..... Symphony No. 4, in D minor, "North, East, South and West," Op. 64

(New—first time in San Francisco)

I. North—Lento.
II. East—Andante dolorosamente.
III. South—Scherzo.
IV. West—Allegro brillante.

Liszt (1811-1886) ..... Concerto in E Flat, No. 1

GOTTFRIED GALSTON.

I. Allegro maestoso tempe guisto.
II. Allegretto vivace.
III. Allegro marziale animato.

MacDowell (1861-1902) ..... Suite in A Minor, Op. 42

I. In a Haunted Forest.
II. Summer Idyll.
III. In October.
IV. Woodland Spirits.

Wagner (1813-1883) ..... Overture, The Mastersingers

Important---Note Change in Concert Dates

SYMPHONY CONCERTS will be given at the Cort Theatre on Friday afternoons, January 3, January 17, January 24, January 31.

POPULAR CONCERTS will be given on Sunday, December 22; Friday, January 10; Sunday, January 12; Sunday, January 19, and Sunday, February 2.

Kindly disregard the dates printed on the Season tickets.

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Symphony No. 4, in D Minor, Op. 64, "North, East, South, West."

Henry Hadley,
Born Dec. 20, 1874, at Somerville, Mass.

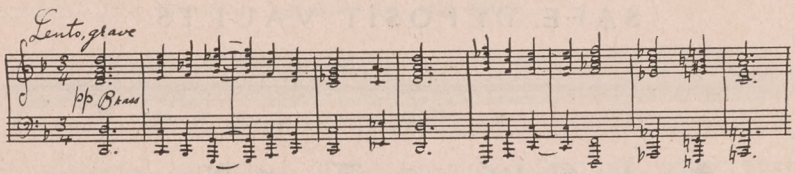
Hadley

THE symphony was composed for the annual Norfolk, Conn., Festival, June, 1911, and produced under the composer's direction by the New York Philharmonic Orchestra in Norfolk. The second performance by the Boston Symphony at the Worchester London Symphony, the same month, and the third performance took place in Queen's Hall, London, by the Festival in September, 1911. Mr. Hadley conducted the three performances. The score and orchestral parts have since been printed by G. Schirmer, New York.

The following has been condensed from notes furnished by the composer:—

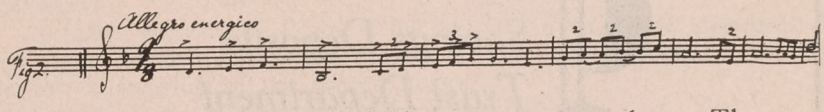
I. NORTH: Lento, grave 3-4 Allegro energico 9-8 Lento, grave 3-4.

The work opens with an introduction of sombre thick chords given out by the full brass choir portending cold and gloom. (D minor)

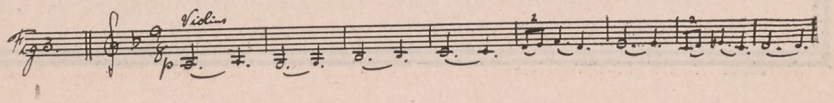


This theme is of short duration and presently the Allegro movement, D minor, bursts forth in all its energy suggesting storm and shrieking winds. The violins and violas (divisi) and flutes play an arpeggio figure with the harp over the sustained reeds and against a marcato figure in the 'cellos, basses, bassoons, trombone, tuba and drums.

After three measures the four horns give out the main theme of the Allegro



in unison fff with the bells of the instruments turned up. The woodwind continues to punctuate with rhythmic figures. The trumpets reiterate the theme of the horns, and after a short transition the strenuous mood dies away and the English horn ushers in the second subject which is played broadly on the G string by all the violins, in F major



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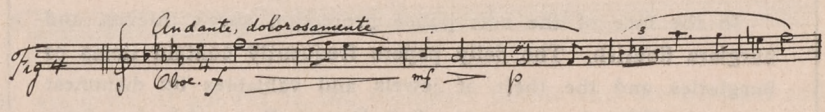
to the accompaniment of soft clarinets, harp arpeggios and timpani, the same figure which at first appeared in the basses now being inverted in the flute and oboe.

This second theme is then given out by the violas and 'cellos in A minor. The suave melody does not last long and the feeling of unrest predominates, although the second subject finally dies away tenderly.

The working-out begins quietly but is constantly interrupted by rude bursts from the full orchestra. This middle section contains all the themes introduced contrapuntally. The usual recapitulation follows—the second theme however appearing this time in D major instead of F. A rude coda follows, the original theme now in the trumpets and trombones with sharp staccato chords from the full orchestra, but instead of ending boisterously the original Lento theme of the introduction returns and so the movement ends softly, misteriously.

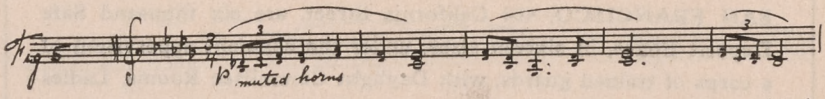
II. EAST Andante, dolorosamente 3-4 Allegro non troppo 2-4 Andante dolorosamente 3-4 B flat minor.

The character of this movement suggests the far East. The mournful first theme is intoned by the oboe



over sustained harmonies in the second violins and violas, against the 'cellos and basses (pizzicato)

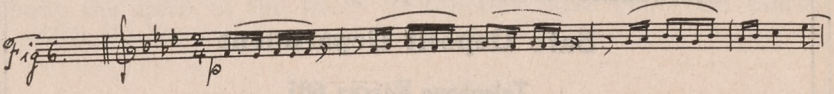
The muted horns answer each other in twos



when the solo violin takes up the melody, this time an octave higher and with the accompaniment of one-half the strings and flutes and clarinets.

A short episode in D flat (the melody in the oboe answered by the flute) closes softly with three horns. Then follows again the distant answering of the muted horns.

Suddenly an Allegro in F minor 2-4 begins



suggesting a strange dance which gradually works up to a frenzy but the movement ends peacefully with the Andante theme.

III. SOUTH: (Scherzo) Allegretto giocoso 2-4.

The Scherzo is joyous throughout the movement.

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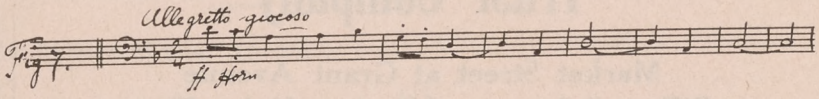
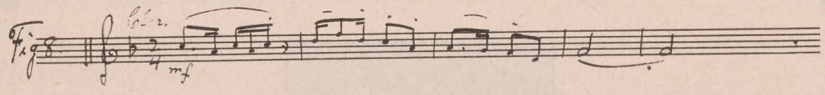
In this movement the composer uses negro themes and sycopated rhythms.

The introduction starts boldly in the horn



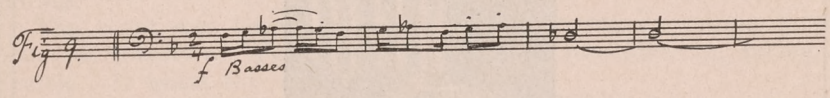
followed by the clarient (this theme is afterwards used as the second subject of the Scherzo)



and afterwards accompanied (a few bars only) by pizzicato strings.

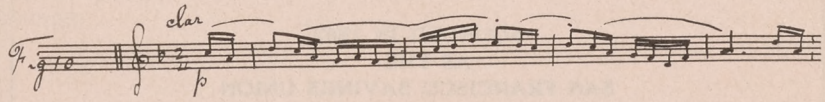
This horn theme is repeated and answered by the flute.

The basses take up a sycopated figure



the wood-winds answer it, the trumpets follow and the timpani rolls to a fortissimo.

Pause.—The clarinet ushers in the theme proper of the movement, happy and rollicking.



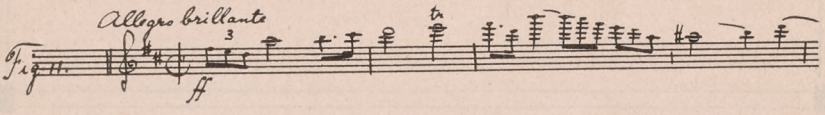
The whole movement bubbles over with life and energy and a curious barbaric effect is produced by the constant use of the "ragtime" rhythms as a back ground during the development.

At the coda the bells are added and the movement ends brilliantly with cymbals punctuating the full orchestra.

IV. WEST: (Finale) Allegro brillante ala breve.

The last movement is teeming with vitality and may be said to embody the spirit of the west. It contains three important themes on which the whole movement is based.

I.



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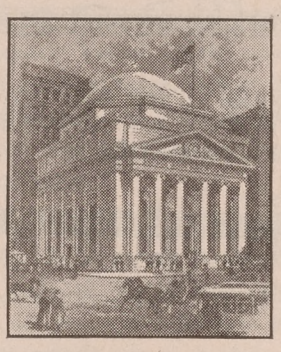

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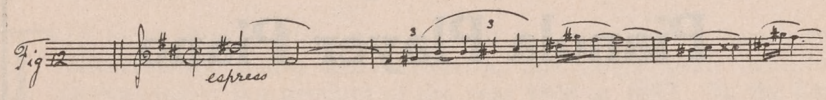
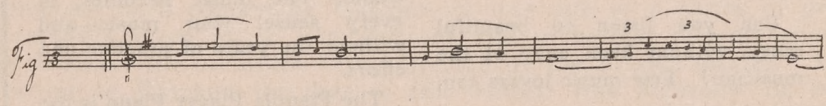


the "ewige Weibe" theme

III.



the Indian theme.

This movement is brilliante but also contains passages of great tenderness and longing.

It is in the sonata form and ends with the Indian theme given out by the four horns fff followed by a fanfare of brass and abrupt ending.

The work was begun in August, 1910, during an outing in the primeval forests of Washington and finished the following spring in Seattle. It bears the dedication

"To my friends Mr. and Mrs. Carl Stoeckel."

The symphony is scored for three flutes, (one interchangeable with piccolo), two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle-drums, bass drum, cymbals, tambourin, triangle, bells, Indian drum, harp and strings.

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PROGRAM NOTES :: By FELIX BOROWSKI

Concerto for Pianoforte No. 1 E Flat,

Franz Liszt
Born Oct. 22, 1811, at Raiding, Hungary.
Died July 31, 1886, at Bayreuth.

THE exact date of the composition of this, the first of Liszt's two concertos for piano and orchestra, has never been definitely known; but it is a product of the year 1848 or 1849. In the form in which it appeared at that time the concerto failed to give satisfaction to Liszt, and he revised it in 1853. The first performance of the work did not come until 1855, when it was played by the composer at a concert at Weimar—it was one of a series of performances given up to compositions and orchestral interpretations by Berlioz—the orchestra being directed by the French master. According to Ramann the date of this concert was February 16, but in his "Life of Berlioz," J. G. Prodhomme asserts that the concerts did not begin until the 17th, and that they closed on the 21st. With the exception of Liszt's concerto, all the numbers on the program were by Berlioz. Liszt's work was played from manuscript, the publication of the concerto not taking place until 1857, when it was brought out by Haslinger of Vienna. It must have been immediately after its publication that Dionys Pruckner played the E flat concerto at a Spirituelle Konzert at Vienna in the season of 1856-57.

This performance aroused the ire of Hanslick, the critic of the *Wiener Presse,* who poured the full measure of his scorn upon the composition, and so effectually annihiliated it that no further interpretation took place until 1869, in which year Sophie Menter, in spite of the warnings and admonitions of her friends and colleagues, played the concerto and, to the astonishment of all, with great success.

The form of the work departs from the traditional model, and more nearly approaches the construction of the symphonic poems, in which a few themes only are given employment, and these transformed by changes of time and rhythm.

The concerto opens at once with the principal theme (Allegro maestoso, Tempo giusto, E flat major, 4-4 time) given out in a decisive fortissimo by the strings, with interpolated chords for the wind. To this theme Liszt was accustomed to sing for the diversion of his friends, "Das versteht ihr alle nicht." The piano enters at the fifth bar. There is a cadenza, and the original theme is given development, to which is added certain episodical material. The second theme appears in the muted basses (Quasi Adagio, B major, 12-8 time), in the first violins, and then is given development by the solo instrument. Towards the close of this section a solo flute brings forward a melody over a long continued trill in the piano. This is reheard in the later portions of the work. The trill still continuing in the piano part, a clarinet leads through a reminiscence of the opening theme of the Adagio into the Scherzo.

(Allegretto vivace, E flat minor, 3-4 time.) It is in the beginning of this movement that Liszt employed the triangle which gave such dire offense to the artistic susceptibilities of Hanslick, previously referred to. The strings pizzicato foreshadow the theme which appears in the piano, capricioso scherzando. There is a cadenza at the close of this section, which brings back suggestions of the opening theme of the concerto. After some octave passages in the solo instrument (Allegro animato) this theme is rehead in the orchestra, and the piano enters much in the same fashion as at the beginning

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of the piece. There is a return to the trill in the piano, and to the melody above it that had formed the closing portion of the Adagio. The time quickens, there is a crescendo, and another entrance of the principal theme.

The closing section (Allegro marziale animato, E flat major, 4-4 time) follows immediately. That Liszt would be likely to understand and express his own methods of composition better than anyone else is a sufficient reason for a quotation from his description of the construction of this last section of his concerto. The matter is contained in the letter to his uncle, Edouard Liszt.

"The fourth movement of the concerto from the Allegro Marziale corresponds to the second movement, Adagio. It is merely an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This method of binding together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a variant and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B flat, with a trill accompaniment, comes in and concludes the whole."

Suite A Minor, Opus 42

Edward MacDowell
Died Jan. 23, 1908, at New York.
Born Dec. 18, 1861, at New York.

MacDOWELL composed this Suite—or at least completed it—at the time in which he lived in Boston, after his return from Germany, in 1889-90.

"MacDowell," says Lawrence Gilman ("Edward MacDowell, A Study," by Lawrence Gilman, 1909), "found in Boston a considerable field for his activity as pianist and teacher. He took many private pupils, and he made, during the eight years that he remained there, many public appearances in concert. In composition these years were the most fruitful of his life. He wrote during this period the Concert Study for piano (Op. 36); the set of pieces after Victor Hugo's 'Les Orientales' (Op. 37)—'Clair de lune,' 'Dans le Hamac,' 'Danse Andalouse'; the 'Marionettes' (Op. 38); the 'Twelve Studies' of Op. 39; the 'Six Love Songs' (Op. 40); the two songs for male chorus (Op. 41);—'Cradle Song' and 'Dance of the Gnomes'; the orchestral suite in A minor (Op. 42) and its supplement 'In October' (Op. 42A); the 'Two Northern Songs' and 'Barcarolle' (Op. 43 and Op. 44) for mixed voices; the 'Sonata Tragica' (Op. 45); the twelve 'Virtuoso Studies' of Op. 46; the Eight Songs (Op. 47); the second ('Indian') Suite for orchestra; the 'Air' and 'Rigaudon' (Op. 49) for piano; the 'Sonata Eroica' (Op. 50); and the 'Woodland Sketches' (Op. 51)."

The first Suite for orchestra was played for the first time in America —as to four of its movements ("In a Haunted Forest," "Summer Idyl," "The Shepherdess's Song" and "Forest Spirits")—at a concert of the 34th Annual Festival of Worcester County (Mass.) Musical Association, at Mechanics' Hall, Worcester, September 24, 1891, under the direction of Carl Zerrahn. With the extra movement—"In October"—the Suite was first played under the conductorship of Emil Paur, October 26, 1895, at a concert of the Boston Symphony Orchestra. Mrs. MacDowell com-

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municated the following interesting intelligence concerning the first Suite to the program of the Boston Symphony Orchestra:

"The Suite was begun at Wiesbaden the year we returned to America, though it was hardly more than sketched. 'In October,' was not written until the Suite was practically finished. It is in no way, however, an afterthought. He had intended writing a movement of the kind, but it did not come to him until the other movements were finished. Then he wondered if the Suite were not long enough without it, and so the Suite first came out; and the movement it was thus performed (in four movements) he was sorry. The new movement was published separately. I have an idea that the Suite was performed in Germany earlier than the performance of the Worcester Festival. It had a queer popularity in Germany for two or three years. In Breslau it was played four or five times, and, in fact, it was brought out in a number of places.

"Edward had no more 'program' in his mind than the titles imply; but he was undoubtedly led toward the subject by the close proximity in which we lived to the big Wiesbaden Forest. We had a tiny cottage there, just on the edge of the woods; and he spent hours wandering in them. His Scotch blood had filled his mind with mysticism. Deep in his heart he half believed the old tales of spirits and fairies—of course, not in his ordinary moods, but his imagination often carried him very far, even though he might laugh at himself. He hated cutting down a big tree; it seemed possible that something more than the tree suffered. Strange as all this was in Germany, it was much stranger in America. It was extraordinary the joy he took that first summer in Peterboro (N. H.) in the woods, in the streams, in the sky, and the fact that it was all so new gave it a singular charm, which the American more often finds in Europe."

The Suite is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettle drum, bass drum, cymbals and strings.

The following are the movements, their keys and tempi, of the work:

I. "In a Haunted Forest": *Largamento, misterioso,* A minor, 6-8 time; *Allegro furioso,* A minor, 6-8 time.

II. "Summer Idyl": *Allegretto grazioso,* A major, 6-8 time.

III. "In October": *Allegro con brio,* F major, 6-8 time; *Poco meno mosso, dolce,* F major, 3-4 time.

IV. "The Shepherdess's Song": *Andantino semplice,* C major, 4-4 time.

V. "Forest Spirits": *Molto Allegro,* A minor, 2-4 time; *Misterioso, un poco piu lento,* D minor, 2-2, 6-4 time.

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PROGRAM NOTES :: By Hubbard William Harris

Overture to "Die Meistersinger von Nunnberg"

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

"DIE MEISTERSINGER von NURNBERG," it will be recalled, is a comedy based on the manners and customs of the middle-class people of Germany of four hundred years ago—worthy old burghers who, by their well-meant but misguided efforts to perpetuate the spirit of minstrelsy developed by the minnesingers of the chivalrous period, contrived, with comical bigotry and conservatism, only to impede all progress of the art of music and to stifle all poetic impulse. It was Wagner's satire on those of his own day who, failing to catch the spirit of advancement, likewise hindered artistic development by their stolid adherence to tradition. In the last act genius is permitted to triumph over pedagogy through Walther's singing of the beautiful "Prize-Song"—inspired by a dream.

The sumptuous "Vorspiel" is constructed from some of the principal themes of the opera, opening—in C major, *sehr massig bewegt* and 4-4 time—with the Mastersingers' motive, a pompous march-theme repeated forthwith in F major and followed by a short development of a more tranquil motive ("Awakening Love") which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears throughout the opera at all the important functions of the Mastersingers, is developed at considerable length—after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludiary episode then leads to a melodious motive ("Love Confessed") which will be recognized as one of the strains of the "Prize-Song." This is followed immediately by a restless motive ("Impatient Ardour") which reappears fitfully now and again during the succeeding parody of the ostentatious Mastersingers' motive—worked up in the wood-winds *staccato* in conjunction with a droll counter-figure (the apprentices' derision of Beckmesser) borrowed from the scene of the singing-contest in the last act. Wagner's brilliant musicianship and originality are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—the "Mastersingers" coming in the basses and tuba, the "Banner" in the wood-winds, and the "Love Confessed" in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

The young knight Walther von Stolzing, in love with the goldsmith Pogner's daughter Eva—whose hand has been promised to the victor in thhe forthcoming singing-contest, seeks to gain admission to the mastersingers' guild and is blackballed. During the night preceding the festival he has a dream which he describes next morning to Hans Sachs, in the latter's dwelling. The good-natured old poet is entranced, and forthwith summons his household. Eva enters, and is invited by Sachs to christen "The glorious morning dream's true story" in accordance with custom. In the doing of this she is joined by Sachs, Walther, David and Magdalena—the other members of the "quintet."

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PROGRAM NOTES :: CONTINUED

The singing-contest, with the fair Eva's hand as the prize, is held on the banks of the river Pegnitz—whither the populace assembles. The various guilds of the town march up—first, the shoemakers (to the motive of Saint Crispin, the shoemakers' patron) who, after taking their places, mock at the tailors and bakers as they come up—each heralded by their respective fanfares of trumpets. The girls from Furth, arriving in a boat, are met by the Mastersingers' apprentices, who dance them away; and finally the Mastersingers themselves, profoundly conscious of their own importance, advance with much stateliness to their pompous theme (the well-known motive which forms the beginning of the introduction to the opera). Then all present join in a greeting to Hans Sachs. The contest begins—Beckmesser leading off and making a speedy and ignominious failure. Then Walther sings his "Story of the Dream"—otherwise known as the "Prize-Song":—

Morning was gleaming with hoseate light,
The air was filled
With scent distilled
Where, beauty-beaming
Past all dreaming
A garden did invite
Wherein, beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden
Whose charms, beyond all price,
Entranced my heart—
Eva, in Paradise!

Evening was darkling and night closed around;
By rugged way
My feet did stray
Toward a mountain,
Where a fountain
Enslaved me with its sound;
And there, beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain's dews,
That woman fair—
Parnassus' glorious Muse!

Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed
In radiance new before my face
Glorified lay.
To point the path the laughing brooklet streamed
She stood beside me
Who shall my bride be,
The fairest sight earth e'er gave;
My Muse to whom I bow,
So angel-sweet and grave.
I woo her boldly now,
Before the world remaining,
By might of music gaining
Parnassus and Paradise!

—English Translation by H. and F. Corder.

SIXTH POPULAR CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Sunday Afternoon, Dec. 22d, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Soloist: GOTTFRIED GALSTON, Pianist

Elgar.....March Pomp and Circumstance

Hadley.....Overture, "In Bohemia"

Liszt.....Concerto in E Flat

GOTTFRIED GALSTON.

Mozart.....Two movements from Symphony in G Minor

I. Allegro molto.
II. Menuetto.

German.....Three dances from Henry VIII

I. Morris Dance.
II. Shepherd's Dance.
III. Torch Dance.

SEVENTH SYMPHONY CONCERT

FRIDAY AFTERNOON
JANUARY 3, 1913

Soloist—ARTHUR HADLEY, Violoncello

PROGRAM

Brahms.....Symphony No. 3

Hadley.....Konvertstueck for Violoncello and Orchestra
MR. ARTHUR HADLEY

Debussy.....March e'cossaise sur un Theme Populaire
(First time in San Francisco

Weber.....Overture, Euryanthe

SEVENTH POPULAR CONCERT

FRIDAY AFTERNOON
JANUARY 10, 1913

Soloist—IRMA SEYDEL, Violinist

PROGRAM

Elgar.....March—Pomp and Circumstance

Lalo.....Overture—L'Roi Dys
Concerto for Violin
IRMA SEYDEL

Hadley.....Suite from The Atonement of Pan

Tschaikowsky.....Overture 1812

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SECOND SEASON 1912-1913

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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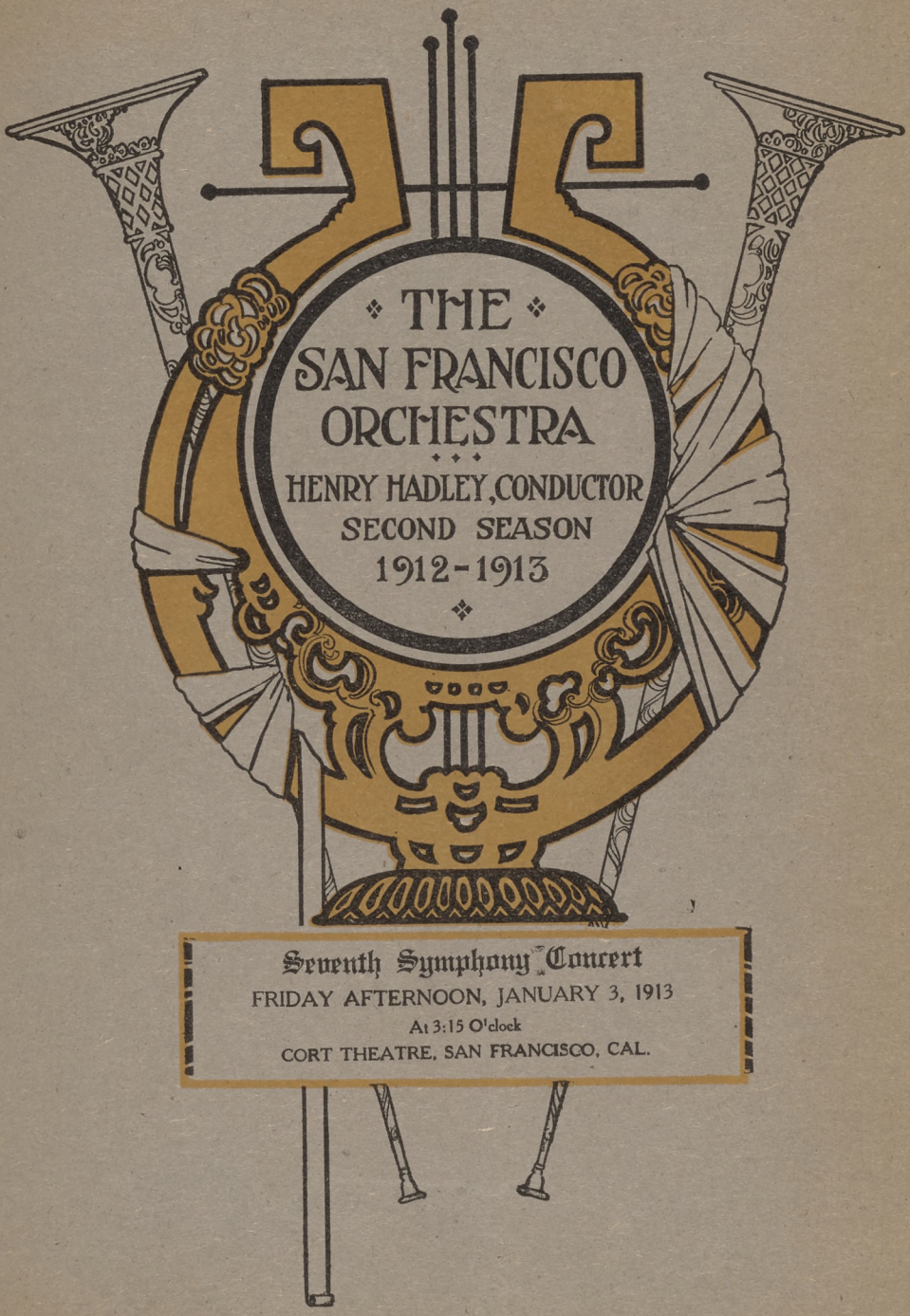

Seventh Symphony Concert

FRIDAY AFTERNOON, JANUARY 3, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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Friday afternoon, January 10, 1913—SEVENTH POPULAR.

Sunday afternoon, January 12, 1913—EIGHTH POPULAR.

Friday afternoon, January 17, 1913—EIGHTH SYMPHONY.

Sunday afternoon, January 19, 1913—NINTH POPULAR.

Friday afternoon, January 24, 1913—NINTH SYMPHONY.

Sunday Afternoon, January 26, 1913

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Outside of Regular Subscription Season

Friday afternoon, January 31, 1913—TENTH SYMPHONY.

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(Approved June 2, 1897.)

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The People of the City and County of San Francisco do ordain as follows:

Section 1. No person shall wear any hat or bonnet or other head covering within any licensed theater in this City and County during the rendition of any program on the stage or platform of said theater, but every such hat, bonnet or other head covering shall be removed from the head of the person wearing the same, during the time of performance in said theater, or during the rendition of the program on the stage or platform of said theater; **provided, however,** that the above inhibition shall not be held to include skull-caps, lace coverings or other small or closely fitting headdress or covering which does not interfere with or obstruct the view of the stage or platform of such theater of persons in the rear of such wearers while in such theater.

Section 2. No person, firm or corporation having the lease, management or control of any licensed theater shall permit any person, during the time of performance in such theater or during the rendition of any program on the stage or platform of said theater, to wear any hat, bonnet or covering for the head contrary to the provisions of Section 1 of this Order; and every person, firm or corporation having the lease, management or control of any licensed theater shall give notice of the provisions of this Order by distributing or causing to be distributed, at or before the commencement of such performance or the rendition of such program, generally, among those present thereat, notices of said Order printed or otherwise published on cards, handbills or other devices, or in a conspicuous portion of the program.

Section 3. Any person who shall violate the provisions of Section 2 of this Order shall be guilty of a misdemeanor, and, upon conviction, shall be punishable by a fine not less than $10 nor more than $25, or imprisonment in the County Jail not less than two days nor more than ten days, or by both such fine and imprisonment.

Section 4. This Order shall take effect immediately upon passage.

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Seventh Symphony Concert

Season 1912-1913

Friday Afternoon, Jan. 3, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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SEVENTH SYMPHONY CONCERT

Friday Afternoon, January 3, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist, ARTHUR HADLEY, Violoncellist

PROGRAM

Brahms (1833-1897) ..... Symphony No. 3

I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

Hadley (1874) ..... Konzertstueck for Violoncello and Orchestra

(New—First time in San Francisco.)

MR. ARTHUR HADLEY

Debussy (1862) ..... March Ecossaise

(First time in San Francisco.)

Weber (1786-1826) ..... Overture, "Euryanthe"

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take his seat after the number has commenced.

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PROGRAM NOTES :: By Hubbard William Harris

Symphony No. 3, F Major, Opus 90

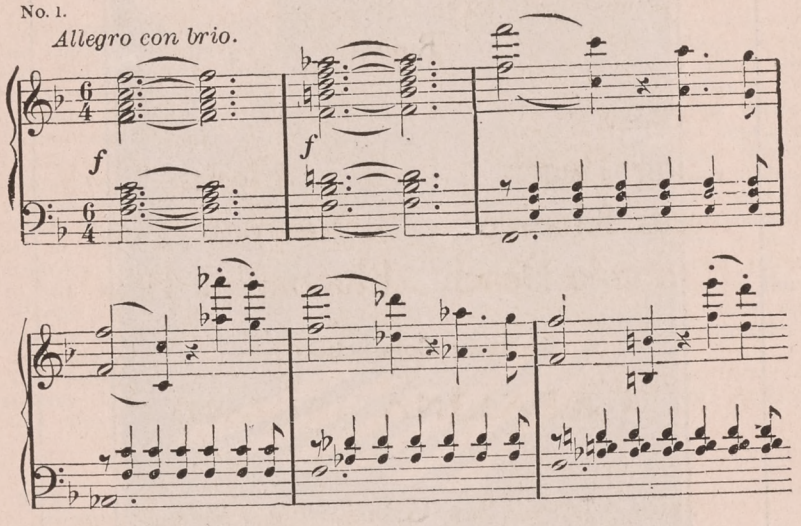
Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

Johannes Brahms

THIS remarkable composition—the last but one of Brahms' symphonies, was first performed on December 3, 1883, at Vienna.

The first movement—in F major, Allegro con brio and 6-4 time—opens with two heavy chords by way of introduction, after which the principal theme is presented at once in the energetic melody beginning at the third measure of the following quotation:—

No. 1.



The statement is by the violins in octaves over an harmonic background supplied by the violas, violoncellos and trombones; against which the melodic figure of the two introductory chords (F—A flat) rises majestically in the double-basses and contra-bassoon, producing thereby a strong "cross-relation" —the A flat of the bass opposed to the preceding A natural of the theme. This harmonic incongruity has been the source of considerable remark. Coming as it does at the very outset, it stands out all the more plainly; and, in default of any better explanation, it has been assumed by some to be the key-note to some occult dramatic significance—such as the opposition of two hostile forces. The theme quoted above is carried forthwith through a brief development and followed by a subsidiary theme of a more tranquil nature, the melody being in the wood-winds above an undulating accompaniment from the strings. Straightway a modulation to A major ushers in the second theme proper, wherewith the time shifts to 9-4 as the clarinet and bassoon come to notice with a melodious duet which they sing to a droning accompaniment from the deeper strings, embellished by little bell-like tones from the flute:—

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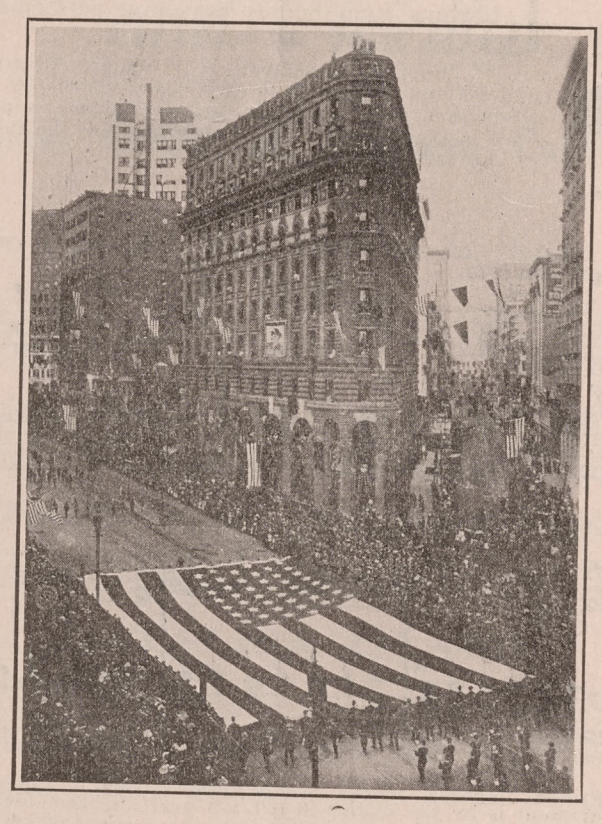

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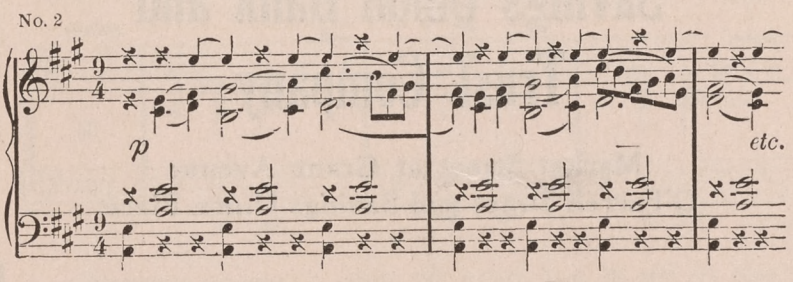
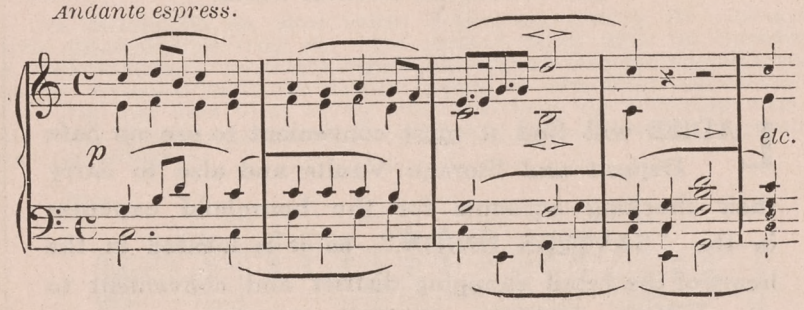


This is repeated forthwith and followed by a melodic figure (oboe answered by the clarinet) evolved from it, and presently—with a resumption of the primary 6-4 rhythm—comes another episode of importance, in which the violoncellos have an ascending passage against descending arpeggios in the wood-winds. After some upward scale passage-work the opening section of the movement closes in A minor. All of the foregoing is then repeated, after which the free-fantasia is taken up—beginning with some further developments of the concluding passage of the exposition. Then follows the second theme and its pendant, now modified to the original 6-4 rhythm. An abrupt modulation to E flat leads to an episode (based on the introductory figure) in which the horn and the oboe are prominent, and with a short working-over of a portion of the principal theme the movement passes on to the recapitulatory section. This part proceeds on orthodox lines, the second theme reappearing in due course, transposed to M major and modulating to F major—in which key falls the short coda which completes the movement.

The following hymn-like passage, given out by the wind instruments, constitutes the thematic basis of the slow movement—in C major, Andante and 4-4 time:—

No. 3.

Andante espress.



As soon as this attains its completion it is succeeded at once by a variation of itself; and then, by way of contrast, the following theme is introduced—the melody first in the clarinet and bassoon, and afterward in the oboe and horn (in octaves) to an accompaniment of subdued chords from the strings:—

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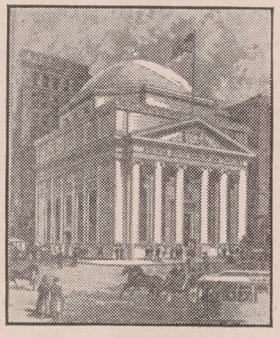

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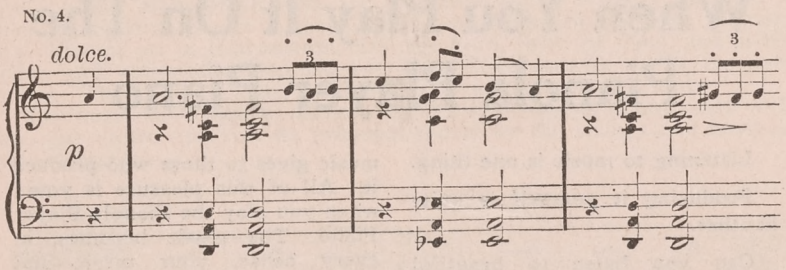
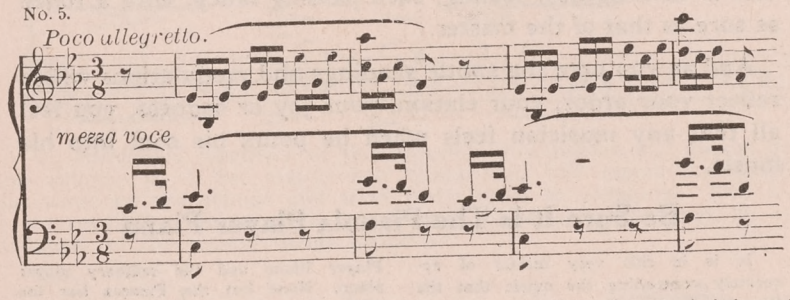


A supplemental passage, in which the strings lead off and are answered by the wood-winds, proceeds to a picturesque transitional phrase of six measures—consisting of a series of discords which move through a maze of harmony to new variations of the principal theme. The transitional passage just referred to reappears at length as an approach to the short coda (based on the opening theme) which carries the movement to a tranquil conclusion.

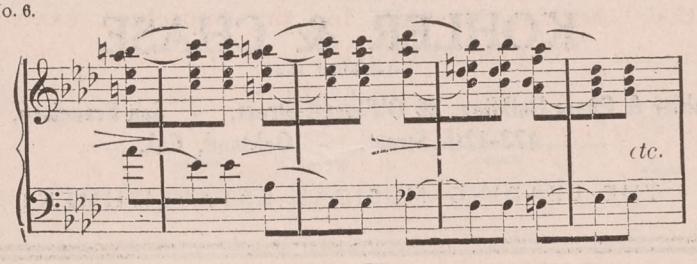
As a substitute for the traditional scherzo comes a movement bearing the title Poco allegretto (in C minor and 3-8 time) and scored for small orchestra—strings, wood-winds and two horns. The principal theme has this appearance:—

No. 5.



The melody (in the inner voice) is proposed first by the violoncellos (with embellishments from the other strings), to be taken up immediately by the first violins— an octave higher and with an enlarged accompaniment. Another repetition (with the melody spread out over three octaves—in the flute, oboe and horn leads to the trio, whereupon the following theme is announced by the wood-winds in harmony with occasional interruptions from the strings:—

No. 6.



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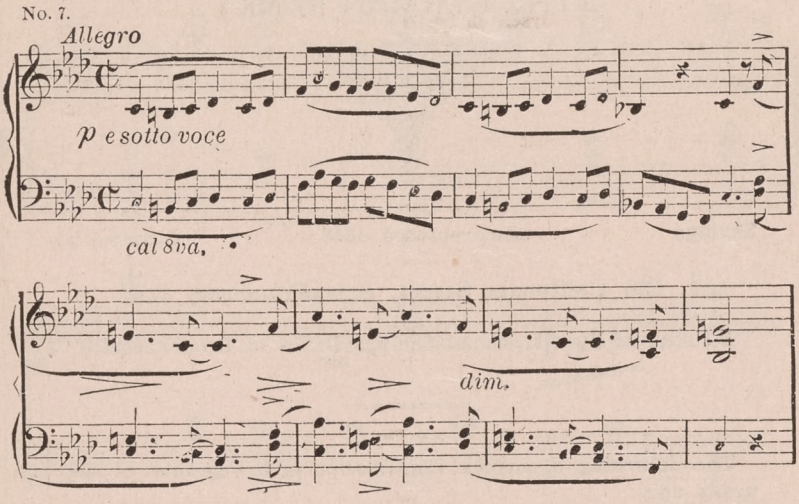
A modified repetition of the foregoing is followed by a passage for the strings alone, after which both are repeated—but in a much curtailed form. Then the opening theme is taken again and presented thrice as at first, but by a different set of instruments; first the horn, then the oboe, and lastly the violins and violoncellos—spread out over three octaves as in the opening section. Then a short coda, wherewith the movement fades away.

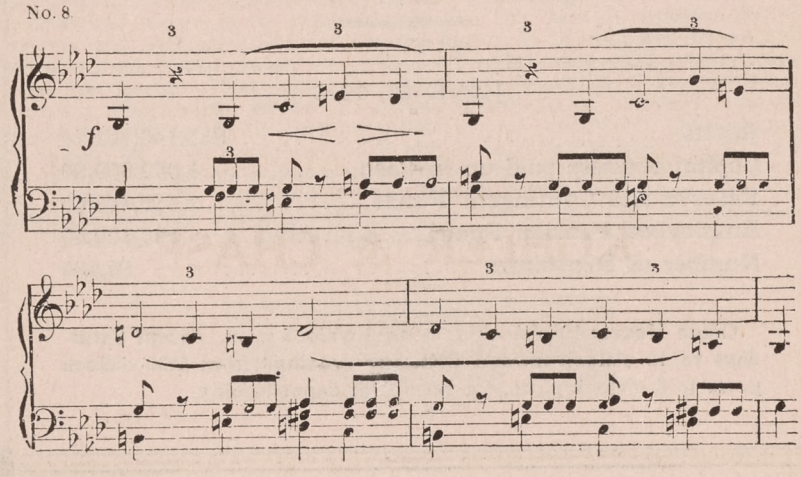
The finale—in F minor, Allegro and 2-2 time—opens immediately with the statement (sotto voce) of its principal theme by the strings and bassoons in double octaves:—

No. 7.



An elaborated repetition of this proceeds to a solemn and almost portentous scheme in A flat major—half choral-like, half march-like—given out pianissimo by the strings and wind instruments in harmony. This in turn is succeeded by an energetic transitional passage which leads up to the statement of the second theme proper—

No. 8.



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Capital actually paid up in Cash	1,000,000.00
Reserve and Contingent Funds	1,656,403.80
Employees' Pension Fund	140,109.60
Number of Depositors	56,609

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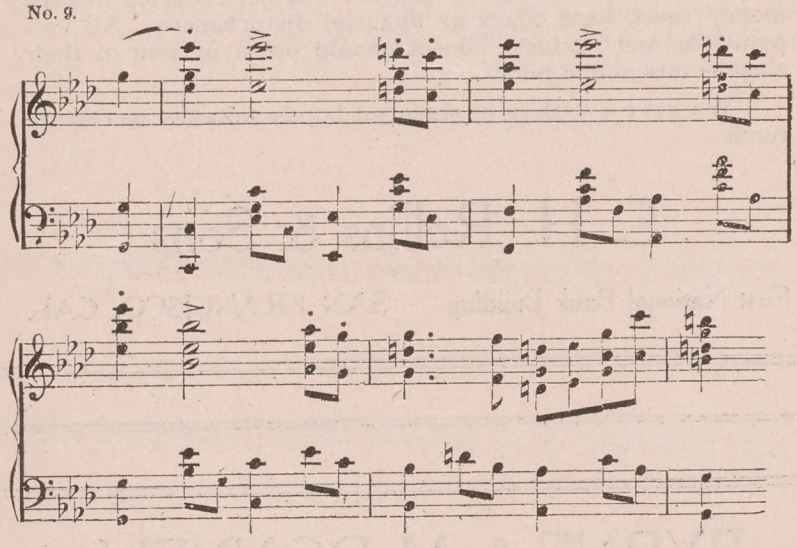
a vigorous, jubilant subject of complicated rhythmical texture announced first by the violoncellos and horn, and later by the first violins and wood-winds. This theme works up to a fortissimo climax, and then (after another intermediary passage) a third theme of syncopated structure surges into action—

No. 9.



wherewith the opening section of the movement attains its conclusion. What ensues is in the nature of a combination of both free-fantasia (or "working-out") and recapitulation. Structurally it follows the general outline of the first part of the movement, but its progress is marked by numerous modifications and increasedly elaborate treatment. Beginning with a reappearance of the principal theme in its original form (7) the same is repeated forwth in harmony and with an attendant counter-figure, to be followed by an episode built above an "organ-point" on E flat and embellished with sundry allusions to the first theme. Then come (in order) the choral-like theme—now carried to greater lengths than before; an altered version of the energetic transitional passage leading up to the second theme proper—the latter (8) following in due course, but now transposed to F major; the third theme (9), in F minor; and, lastly, a long coda founded in the main on the first theme and its choral-like pendant—with arpeggios in the muted violins and violas by way of embellishment, and bringing out as it goes one or two faint reminiscences of the introductory figure of the first movement.

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:: PROGRAM NOTES ::

Konzertstueck
Opus 61.

Henry Hadley
Born 1874, Somerville, Mass.

The composer has supplied the following notes:

The Konzertstueck played today is Opus. 61 of Henry Hadley's works. It was first played by Arthur Hadley in Mendelssohn Hall, New York, and later played by Bruno Steindel, 'cellist of the Thomas Orchestra of Chicago. Today's performance is the third with Orchestra.

The Konzertstueck contains three principal themes

Fig. I.

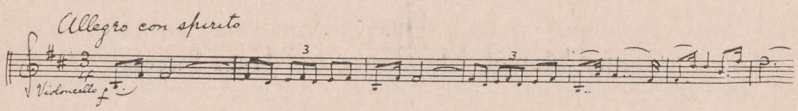


Fig. II.

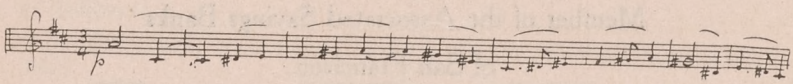
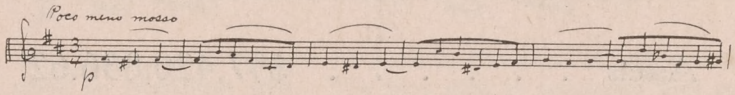
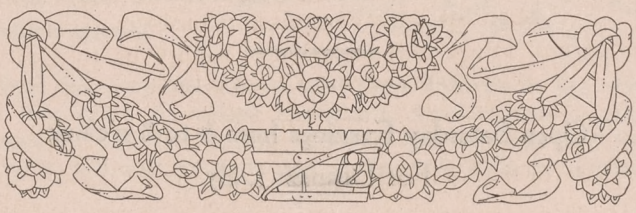


Fig. III.



and a short cadenza and is written in the classic form.

The Konzertstueck is scored for the usual orchestra, but with two horns and one trombone. It is dedicated to Arthur Hadley, who plays it today.



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PROGRAM NOTES :: By FELIX BOROWSKI

Marche Ecossaise.

Claude Debussy.
Born August 22, 1862, at St. Germain.

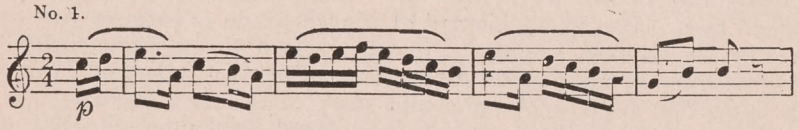
This work was originally written for piano (four hands). As it dates from 1891 the composition belongs to the French composer's earlier style and it is, indeed, the only published work from his pen written in that year.* As the published score bears no intimation to the contrary it may be believed that the transformation of the Marche from a piano duet into an orchestral piece was accomplished by Debussy himself.

The thematic material is not the creation of the French master, (whose work is entitled *"Marche Ecossaise, sur un theme populair"*). The Scotch tune, which forms the basis of the work, is known as the Earl of Ross' March.

The following orchestra is called for by the score,—two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, cymbals, tambourine, harp and strings.

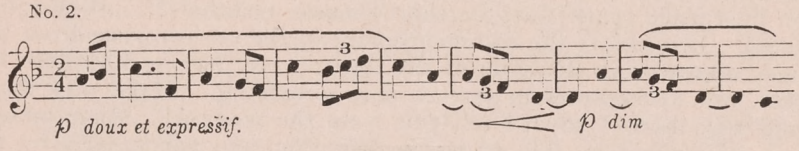
After a short introduction the opening theme of the march is set forth (*Allegretto scherzando.* A minor, 2-4 time) by the oboe and trumpet, as follows:

No. 1.



A new idea is soon brought forward in the wind in which a triplet figure plays an important part. The first idea is developed and ending *fortissimo* is succeeded by a section (*Calme,* F major, 2-4 time) which is practically the trio of the piece. The theme is announced by the English horn over a syncopated accompaniment in the lower strings, muted:

No. 2.



The flute takes up the theme, and there follows in the oboe a little motive of five notes to which important development is given. The time changes to 6-8, the tempo becomes quicker and the first theme returns now in 6-8 and given to the violins. A coda in A major closes the work.

*The previous year was more fertile; for in 1890 Debussy wrote his piano pieces, Reverie Ballade, Danse, Valse Romantique, Suite Bergamasque, Mazurka and Nocturne and the setting for voice and piano of five poems by Bandelaire.

PROGRAM NOTES :: By FELIX BOROWSKI

Overture to "Euryanthe."

Carl Maria von Weber.
Born Dec. 18, 1786, at Eutin (Oldenburg).
Died June 5, 1826, at London.

THE composition of "Euryanthe" was the outcome of a commission given to Weber in 1821 to write a new opera for the Karthnerthor Theatre in Vienna. At this time Weber was living in Dresden, and in this city there dwelt also a certain Helmina von Chezy who dabbled in poetry and dramatic composition. It is possible that the eccentricities of this authoress went some way to win for her the notoriety that could not have been achieved by bad poetry alone. She had written the text of "Rosamunde" for Schubert; and not even the failure of the work deterred Weber from associating himself with Frau von Chezy in the composition of the opera "Euryanthe." The story was by no means the invention of this authoress. The original version of the tale is to be found in the "Roman de la Violette" by the 13th century writer, Gibert de Montreuil. But the legend had been used by others. It forms the central incident of one of the stories in Boccaccio's "Decameron" (Second Day, Ninth Tale) and Shakespeare employed it in "Cymbeline." In 1804 a collection of mediaeval poems, edited by Schlegel, appeared at Leipzig, and for this work Frau von Chezy translated a version of the French tale, "Histoire de Gerard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie." In her version the poetess entitled it "Die Geschichte der tugendsamen Euryanthe von Savoyen." It was this work that went to the plot and story of Weber's opera.

The text of the first act was completed December 15, 1821, and Weber at once set to work to compose the music. Much of the opera was written at Hosterwitz, and, with the exception of the overture, "Euryanthe" came to its completion August 29, 1823. In September Weber departed for Vienna in order to superintend the preparations for the production of his work, and the overture was written in that city in the three days, October 16-19, 1823. The production took place at the Karthnerthor Theatre, October 25. Weber conducted. Just before the commencement of the performance Frau von Chezy appeared in the aisle of the theatre and, having forgotten her ticket, ran excitedly from seat to seat screaming: "Make way there, make way there, I say! I tell you I am the poetess!" Much amusement was caused by this grotesque situation, and particularly by the lady's dishevelled appearance. But suddenly the laughter ceased—Weber had appeared in the orchestra. There was great applause. "My reception when I came out," he wrote to his wife, "was the most enthusiastic and brilliant that could be imagined." The audience would have liked to have encored the overture; but Weber was afraid that the performance would become too protracted, and he therefore proceeded at once to the opening scene of the work. We have it on the authority of Max von Weber, the son and biographer of the composer, that the playing of the overture was by

no means worthy of the music; that the ensemble was faulty, and that the violins often played incorrectly.

While there was much enthusiasm after the close of the performance the success of "Euryanthe" was not at all pronounced. Weber conducted two or three performances with success; but after he left Vienna the attendance at the theatre fell off in marked degree, and in order to give more coherence to the story, and to make the work less protracted a compression was undertaken by Conradin Kreutzer. But Frau von Chezy had settled the fate of "Euryanthe" even before it had been produced. After some twenty performances had been given the opera was withdrawn, and Vienna knew it no more. A revival was brought about in February, 1903, under the direction of Mahler at the Imperial Theatre, Vienna.

Since an understanding of the overture to "Euryanthe" will be assisted by some knowledge of the story with which it is concerned the following resume of that narrative is here presented:

Euryanthe is betrothed to Count Adolar. In a hall in the palace of King Louis of France the count sings the praises of his promised bride; but Lysiart, Count of Forest and Beaujolais, challenges the fidelity of the maiden, and asserts that he can win her should he care to try. Adolar stakes his lands and fortune on the faithfulness of Euryanthe, and demands that his friend shall show some proof of his victory, should he win one.

In her castle at Nevers Euryanthe has given refuge to Eglantine de Puiset, the daughter of a mutineer. This woman is enamoured of Adolar, and under the pretense of friendship for her benefactor she secretly determines to effect her downfall, and the rupture of her attachment to Adolar. Herein she is assisted by Lysiart, who has unsuccessfully attempted to gain the favor of Euryanthe. To Eglantine Euryanthe has confided a secret given her by Adolar. The latter's sister, Emma, had lost her lover in battle, and had killed herself by drinking poison from a ring. Her soul could find no rest until the ring lying in her tomb should be moistened with the tears of an injured and innocent maiden. Eglantine visits the tomb, abstracts the ring and gives it to Lysiart. The latter then displays the jewel to Count Adolar, who is convinced that his bethothed is unfaithful, since she must have betrayed the secret known to him and her alone. He takes Euryanthe into the desert intending to kill her; but they are attacked by a serpent and the girl throws herself between the reptile and her lover. Adolar kills the serpent; but he cannot find the heart to murder her who would have given her life for him. He leaves her to her fate. Euryanthe is found by the king and his hunters, and to the monarch she unfolds the story of her woe, and the treachery of Eglantine. In the meantime Eglantine has become affianced to Lysiart, and the wedding is about to be celebrated in the Castle of Nevers when the woman is suddenly stricken with hysterical remorse. She thinks that Euryanthe appears to her as a ghost, and in her ravings divulges the plot. Lysiart in fury slays his bride, but is at once seized by order of the king, who enters with Adolar as Eglantine breathes her last. Explanations follow, and Euryanthe, who makes her appearance at that moment, is once more taken to the heart of her beloved.

The overture to "Euryanthe" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings.

The overture commences impetuously (Allegro marcato, con molto fuoco, E flat major, 4-4 time) with a brilliant theme in the strings. The subject

contains a second section (in the Recapitulation it is omitted) which appears eight bars after the beginning of the piece, and in the wind instruments. This theme is drawn from the first act, in which it forms part of Adolar's aria "Ich bau auf Gott und meine Euryanthe." The second theme, in B flat major, is announced by the first violins in a tender melody taken from another aria of Adolar, "Wehen mir Lufte Ruh" (act two). Material from the first portion of the principal theme returns fortissimo. Following a diminuendo, this section of the work comes to an end. There is a pause, following which 15 measures of slow movement (Largo) are interpolated. At this point in the overture, and to the mysterious music of the divided strings, Weber had the intention of disclosing a picture on the stage of Emma's tomb, with Euryanthe kneeling in prayer at the coffin of the suicide, and the appearance of the dead woman's ghost to add a tourch of eerie horror to the scene. The situation woman's ghost to add a touch of eerie horror to the scene. The situation tried in later presentations of the opera. Following the Largo there appears the Development section (Assai moderato) a working out of the second portion of the principal theme (this is inverted) in the basses, and imitated in a fugato by the second violins and violas.

A Recapitulation succeeds this. The fiery principal theme is given out as before. The second subject, now in E flat, is presented fortissimo by the first violins. A brilliant coda concludes the work.

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SEVENTH POPULAR CONCERT

FRIDAY AFTERNOON

JANUARY 10, 1913

PROGRAM

Gounod.....Grand March, "La Reine de Saba"
Lalo.....Overture, "L'Roi Dys"
(a) Rameau.....“Rigodon de Dardanus”
(b) Lucius Hosmer.....“Chinese Wedding Procession”
Hadley.....Suite from "The Atonement of Pan"

(a) Dance of the Harpies.
(b) Intermezzo.
(c) Dance of the Nymphs.
(d) Entr' acte—Dream of Pan.
(e) Finale.

Tschaikowsky.....Overture, "1812"

EIGHTH POPULAR CONCERT

SUNDAY AFTERNOON

JANUARY 12, 1913

PROGRAM

Tschaikowsky.....Overture, "Romeo and Juliet"
Mendelssohn.....Two movements from "Scotch Symphony"
Andante con moto.
Vivace non troppo.
Humperdinck.....Dream Pantomime from "Haensel and Gretel"
Chabrier.....Entr' acte from "Gwendoline"
R. Strauss.....Tone Poem, "Don Juan"

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EIGHTH SYMPHONY CONCERT

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Friday Afternoon, January 17, 1913, at 3:15 O'clock at the

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PROGRAM

1. Goldmark.....Overture, "In the Spring"
2. Tschaikowsky.....Symphony No. 4, F Minor, Op. 36
   - I. Andante sostenuto.
   - II. Andantino in modo di Canzona.
   - III. Scherzo. Pizzicato. Ostinato. Allegro.
   - IV. Finale. Allegro con fuoco. Andante.
3. Wagner.....“Siegfried Idyll”
4. Herbert.....“Suite Romantique”
   - I. Visions.
   - II. Anbade.
   - III. Triumph of Love.
   - IV. Wedding Festival.

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The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take his seat after the number has commenced.

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Program Published by Frank W. Healy, Manager

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THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Maintained by the

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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Eighth Symphony Concert

FRIDAY AFTERNOON, JANUARY 17, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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HENRY HADLEY, Conductor

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Adolph Rosenbecker, Concertmaster.

E. Meriz — G. Severi — Rudolph Seiger
John Josephs — N. Firestone — T. Yohner-Borghese
H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

SECOND VIOLINS

Ralph Wetmore, Principal.

L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

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C. Trainor — C. Heinsen — C. E. Schmitt — E. E. Perrigo
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Programs for the Supplementary Season of Six Symphony Concerts

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Tschaikowsky ..... Symphony "Manfred," Op. 54
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

San Francisco, January 14, 1913.

To the Subscribers and Guarantors,

Gentlemen: The Board of Governors of the Musical Association regrets having found it necessary to change the dates of the concerts for this season, and desires at the same time to thank the patrons of the orchestra for the amiability with which the change was accepted. Only the necessities of the situation led the Board to alter the dates first settled upon.

The initial season of 11 concerts, 1911-1912, was so well received that the Board of Governors deemed it advisable to arrange a season of 20 weeks duration, to begin October 25, 1912, and end March 9, 1913. With this end in view contracts for 20 weeks were signed with a majority of the musicians employed in the orchestra.

The advance sale of season tickets exceeded all expectations, amounting to $17,992.50. The Board of Governors hoped that the box office sales for individual tickets would average as much, if not more than last year, and would warrant the scale of expenses undertaken. This has proved to be a miscalculation, as the box office receipts have been somewhat below those of last season, which is no doubt attributable to the fact that a larger number of concerts are being given.

It is exceedingly difficult to forecast the receipts and expenditures of a symphony concert season involving a budget of between $60,000.00 and $70,000.00. The accuracy of estimates could be determined only when the season is well under way.

The Board of Governors, therefore, thought it wise to shorten the season, but without reducing the number of concerts, arranging to give the full number of 20 concerts in a shorter space of time. Last year a season of 16 weeks was planned, but it was thought prudent whilst the season was still under way to shorten it to 12 weeks. The circumstances attending the present season made a similar change advisable, and the season, therefore, was shortened from 20 to 15 weeks, and a revised schedule of dates was published, bringing the current season to end February 2, 1913.

The Board of Governors deems it proper, however, to carry out the obligation to such members of the orchestra as were promised employment during the whole of the period first contracted for. It has, therefore, arranged a short supplementary season of six symphony concerts. At each of these a symphony by one of the great masters will be played. Beethoven, Mozart, Brahms and Tschaikowsky have been the composers chosen. It is also planned to secure the services of such distinguished artists as may be available as soloists.

Programs for the season are enclosed, with the exception of those for the last two concerts, which will be announced later.

The concerts will be given on the dates of February 7th, 14th, 21st and 28th, and March 7th and 9th. It is planned to offer the guarantors and subscribers their present seats for the six supplementary concerts at the following season rates:

Boxes containing eight seats	$100.00
Boxes containing six seats	75.00
Loges containing five seats	50.00
Orchestra seats	5.00
Balcony, first three rows	5.00
Balcony, next five rows	3.75

The Board of Governors thanks the patrons of the orchestra for the assistance which they have given during the present season, and trusts that it may be continued during the supplementary season.

Very truly,

THE BOARD OF GOVERNORS.

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Sale of Tickets

GUARANTORS!

The sale of Season Tickets for the supplementary season of Six Symphony Concerts at the Cort Theatre on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9, 1913, will open for GUARANTORS only Wednesday morning, January 22, 1913, at the Sutter street box office of Sherman, Clay & Co.

SUBSCRIBERS!

The sale of Season Tickets for the supplementary season will open for present SUBSCRIBERS only Monday morning, January 27, 1913 at the Sutter street box office of Sherman, Clay & Co.

GENERAL PUBLIC!

The sale of Season Tickets for the supplementary season will open for the GENERAL PUBLIC Thursday morning, January 30, 1913, at the Sutter street box office of Sherman, Clay & Co.

IMPORTANT NOTE!

Sale of Season Tickets closes Saturday, February 1, 1913, and No Season Tickets can be sold after that date.

SINGLE TICKETS!

The sale of Single Tickets for the supplementary season will open Monday morning, February 3, 1913, at the Sutter street box office of Sherman, Clay & Co.

MAIL ORDERS!

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Dates for Remaining Concerts

Sunday afternoon, January 19, 1913—NINTH POPULAR.

Friday afternoon, January 24, 1913—NINTH SYMPHONY.

SPECIAL CONCERTS

Outside of Regular Subscriptions

Wednesday Evening, January 22, 1913 at
Knights of Columbus Hall, Golden Gate Ave., near Jones

Tickets $1.00 to all parts of Hall

WAGNER CONCERT

Sunday Afternoon, January 26, 1913
in the Auditorium of the German House, Polk and Turk Streets

Tickets $1.00 to all parts of Hall

Friday afternoon, January 31, 1913—TENTH SYMPHONY.

Sunday afternoon, February 2, 1913—TENTH POPULAR.

The tenth popular concert, which marks the CLOSE of the regular Subscription season of 1912-1913, will be devoted to the performances of two choral works—Massenet's "Eve," in three parts, and Hadley's "In Music's Praise"—with SOLOISTS, CHORUS and ORCHESTRA.

Paul Steindorff will conduct Massenet's "Eve" and Henry Hadley will conduct "In Music's Praise."

Frances Rock-Shafter

(Pianist)

Frances Rock-Shafter, pianist, who appears as soloist at the Ninth Popular Concert of the San Francisco Orchestra, Sunday afternoon, January 19, 1913, is well and favorably known to the musical world.

A pupil of Theodore Leschetizky, teacher of Gottfried Galston, Frances Rock-Shafter was a member of the famous class that included Katherine Goodson, Mark Hambourg and Ossip Gabrilowitch.

Saint-Saens Concerto for Pianoforte, No. 4, C Minor, Op. 44, will be the contribution of Frances Rock-Shafter to the program of the Ninth Popular Concert, Sunday afternoon, January 19, 1913.

POLICE ORDINANCES

ORDER NO. 3,089.

(Approved June 2, 1897.)

PROHIBITING ANY PERSON FROM WEARING HATS AND HEADCOVERING IN THEATERS OR PLACES OF AMUSEMENT DURING THE PERFORMANCE—PROVISO.

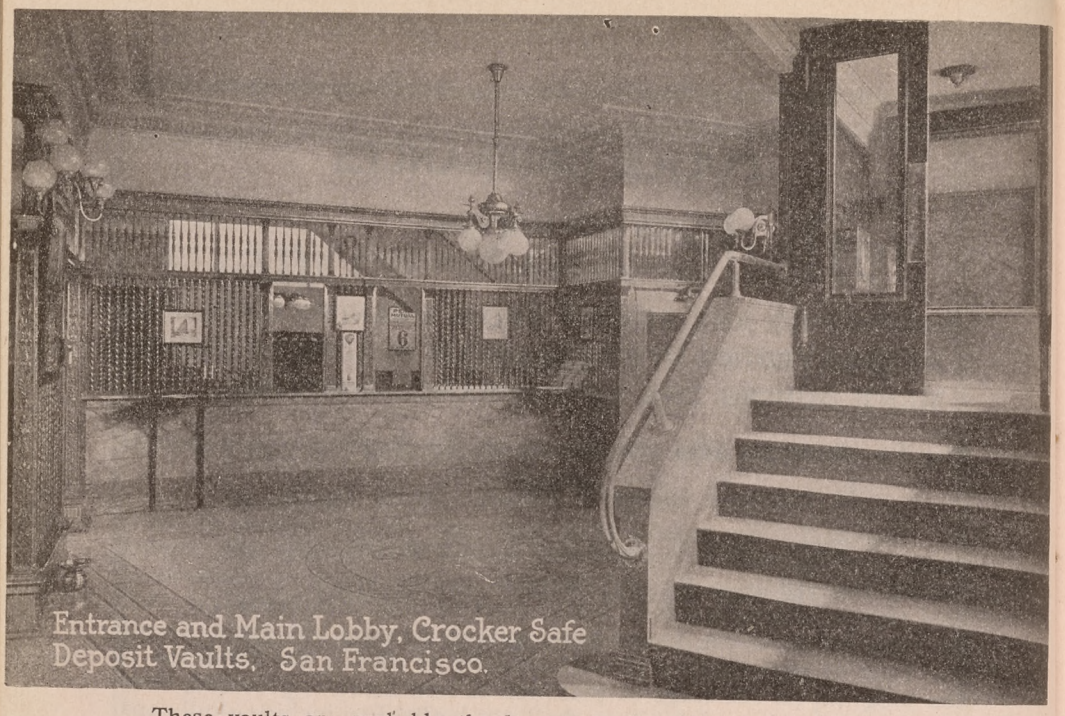
The People of the City and County of San Francisco do ordain as follows:

Section 1. No person shall wear any hat or bonnet or other head covering within any licensed theater in this City and County during the rendition of any program on the stage or platform of said theater, but every such hat, bonnet or other head covering shall be removed from the head of the person wearing the same, during the time of performance in said theater, or during the rendition of the program on the stage or platform of said theater; **provided, however,** that the above inhibition shall not be held to include skull-caps, lace coverings or other small or closely fitting headdress or covering which does not interfere with or obstruct the view of the stage or platform of such theater of persons in the rear of such wearers while in such theater.

Section 2. No person, firm or corporation having the lease, management or control of any licensed theater shall permit any person, during the time of performance in such theater or during the rendition of any program on the stage or platform of said theater, to wear any hat, bonnet or covering for the head contrary to the provisions of Section 1 of this Order; and every person, firm or corporation having the lease, management or control of any licensed theater shall give notice of the provisions of this Order by distributing or causing to be distributed, at or before the commencement of such performance or the rendition of such program, generally, among those present thereat, notices of said Order printed or otherwise published on cards, handbills or other devices, or in a conspicuous portion of the program.

Section 3. Any person who shall violate the provisions of Section 2 of this Order shall be guilty of a misdemeanor, and, upon conviction, shall be punishable by a fine not less than $10 nor more than $25, or imprisonment in the County Jail not less than two days nor more than ten days, or by both such fine and imprisonment.

Section 4. This Order shall take effect immediately upon passage.



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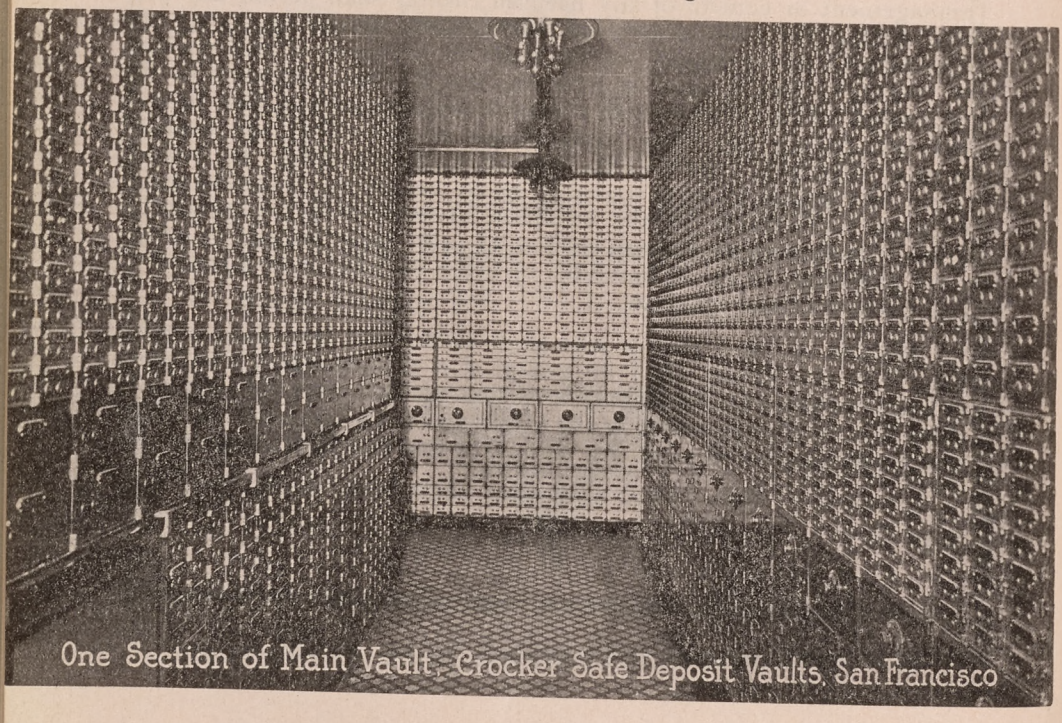

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San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Eighth Symphony Concert

Season 1912-1913

Friday Afternoon, Jan. 17, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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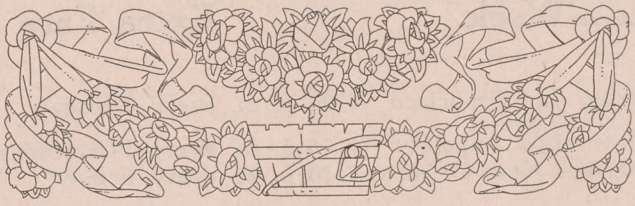
Eighth Symphony Concert

Friday Afternoon, Jan. 17th, 1913, at 3:15 o'clock

at the CORT THEATRE



PROGRAM

Goldmark ..... Overture, "In Spring Time," Op. 36
1830

Tschaikowsky ..... Symphony No. 4
1840-1893

I. Andante sostenuto.—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato. Ostinato.
IV. Finale: Allegro con fuoco.

Wagner ..... Siegfried Idyl
1813-1883.

Liszt ..... Polonaise No. 2 in E Major
1811-1886.

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PROGRAM NOTES :: By FELIX BOROWSKI

Overture, "In Spring Time," Opus 36

Carl Goldmark.
Born May 18, 1830, at Keszthely.

This overture was produced by Goldmark at a Philharmonic concert, Vienna, December 1, 1889. It had been preceded by two other concert overtures—"Sakuntala" and "Penthesilea"—and has been followed by three more—"Prometheus Bound," "Sappho" and "In Italy."

"In Spring Time" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, kettle-drums and strings.

There is no Introduction. The principal theme begins in the second measure (*Allegro,* A major, 3-4 time) with a fiery subject delivered by the first violins over a pulsating accompaniment in the other strings. This is worked over with much modulation and eventually leads into the quieter second theme put forward by the other strings. After sixteen measures of this, another section of the subject appears in the first violins, over which is heard little bird-like interjections in the woodwind. There is a third division made up for the most part of a triplet figure in the first violins (*pizzicato* in the other strings) alternating with an imitative passage in the woodwind. The Development works out a portion of the second theme, and the brilliant opening of the first. The Recapitulation brings back the principal subject in the full orchestra, the second appearing, as before in the strings. The bird-like twitterings come back in the woodwind, and the subject is given further development. The Coda is long and elaborate. The principal theme appears *fortissimo.* This is followed by a change of time and movement (*vivace non troppo,* A major, 6-8 time), a new idea being set forth in canonic imitation by the violins and basses, reinforced by the woodwind. Episodical matter is heard, the bird-like passages are reintroduced, after which a final section (*Allegro assai*) brings the overture to a brilliant conclusion.

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PROGRAM NOTES :: By PHILIP HALE

Symphony in F Minor, No. 4, Op. 36

Peter Tschaikowsky.
Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840.
Died at St. Petersburg, November 6, 1893.

Tschaikowsky composed this symphony during the winter of 1876-1877, and lost interest in an opera "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 7, 1874, and the Finale on January 7, 1877.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909.

The dedication of this symphony is as follows: "A mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek*, a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles, and in the fall of the same year she determ-

*Joseph Kotek, violinist, teacher and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skillful, unemotional. Tschaikowsky was deeply attached to him

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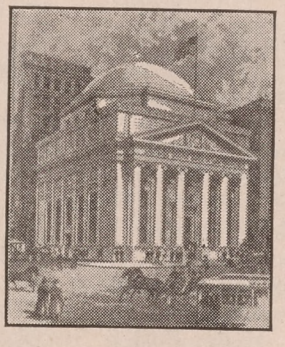

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ined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,** I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and believe I have written music which cannot fall into

*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of a friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

**There is reference here to the crazed condition of Tschaikowsky after his amusing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Program Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).

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oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore, do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better, yet I have no precise idea of what speed can be attained in pizzicato."

In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Taneiff.

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the program of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the program, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to

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think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvelous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gaiety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cello. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and

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oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate-motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A flat major. These themes are developed in quasi-variation form. There is a middle part, piu mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato;" allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicato, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale follows immediately,—a folk-tune, "In the Fields there stood a Birch tree," for wood-wind. The third theme appears after a return of the first,— a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end of the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, 'In the Fields there stood a Birch tree;" but the characterization is loose.

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Taneieff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo

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in the tributary themes—all this makes me think that a program is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Taneieff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich (Rubinstein) likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our prima *ballerina,*' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?"*

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music?' In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya** dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet,* not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains

*I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

**Prima ballerina of the Moscow opera.—Tr.

an enigma. With all that you say as to my symphony having a program, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which neverthless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite program. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a program has this Fifth Symphony, do you think? Not only has it a program, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mockingbird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defense of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

Ninth Popular Concert

Sunday Afternoon, January 19, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist: FRANCES ROCK-SHAFTER, Pianist

PROGRAM

Mozart ..... Overture, Marriage of Figaro
1756-1791.

Saint-Saens ..... Concerto for Piano and Orchestra in G Minor
1835.
FRANCES ROCK-SHAFTER

Moszkowski ..... Suite, "From All Nations"
1854.
Russia Germany Spain Italy Hungary

Wagner ..... Wotan's Farewell and Magic Fire Scene from "The Valkyrie"
1813-1883.

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony (No. 4) was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

*The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in St. Petersburg, December 7, 1878.—P. H.

PROGRAM NOTES :: By FELIX BOROWSKI

Siegfried Idyl.

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died Feb. 13, 1883, at Vience.

Richard Wagner married Cosima, daughter of Liszt and the Comtesse d'Agoult, on August 25, 1870. In honor of her birthday, and also in thankfulness for the infant, Siegfried, "who," wrote Wagner, "is now growing together with my work, and gives me a new, long life, which has at last attained a meaning," the "Siegfried Idyl" was created. The name which the composer gave to his son was an association with the music-drama "Siegfried" which Wagner was writing when the infant was brought into the world.

The first production of the Idyl took place December 25, 1875, when it was performed on the steps of Wagner's villa at Triebschen, near Zurich, as a morning serenade to Madame Wagner, whose birthday it was. The orchestra was a small one made up of musicians from Zurich and Lucerne, selected and drilled by Hans Richter, who also played the trumpet in the performance. Wagner conducted.

The Siegfried Idyl is scored for flute, oboe, two clarinets, bassoon, two horns, trumpet and strings.

With the exception of the Old German cradle song, "Schlafe, Kindchen, schlafe," the material for the composition is drawn from "Siegfried."

The Idyl was given its first public performance at Mannheim December 20, 1871, and it came to publication in February, 1878

PROGRAM NOTES :: By Hubbard William Harris

Polonaise No. 2, E Major

Franz Liszt.
Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

This familiar selection is a transcription of one of Liszt's most famous pianoforte compositions, arranged for grand orchestra by Karl Muller-Berghaus (*recte* Karl Muller, born April 14, 1829—Berghaus being his wife's maiden name). In its original shape this polonaise of Liszt's is one of the most brilliant and effective pieces of its kind, but in the sumptuous orchestral garb in which the adapter has clothed it it becomes even still more striking—calling into play all the manifold resources of the modern concert orchestra, and dazzling the listener with its vivid coloring and spirited movement.

Ninth Symphony Concert

Friday Afternoon, Jan. 24th, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloists: { **B. EMILIO PUYANS, Flutist**
JOSEPH VITO, Harpist

PROGRAM

Mendelssohn ..... Overture, "Midsummer Night's Dream"
1809-1847.

Schubert ..... Symphony No. 8, B Minor (Unfinished)
1797-1828.

Allegro Moderato.
Andante Con Moto.

Mozart ..... Concerto for Flute and Harp
1756-1791.

Allegro.
Andantino.
Rondo.

B. EMILIO PUYANS and JOSEPH VITO

Svendsen ..... Overture, "Carnival in Paris"
1840.

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To the Guarantors and Subscribers of the San Francisco Orchestra:—

The sale of Season Tickets for the supplementary season of Six Symphony Concerts to be given by the San Francisco Orchestra at the Cort Theatre, on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9th, 1913, is now on at the Sutter Street box office of Sherman, Clay & Co.

It is necessary that Guarantors and Subscribers purchase tickets before Saturday night, January 25th, failure to do so being considered authority for cancelling and placing on public sale, for the Supplementary Season only, the unsold tickets.

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The right of any Guarantor or Subscriber to retain his reservations for the regular seasons of the San Francisco Orchestra will not be forfeited by non-purchase of tickets for the Supplementary Season, but all Guarantors and Subscribers are urged to take Supplementary Season Tickets.

THE BOARD OF GOVERNORS.

Programs for the Supplementary Season of Six Symphony Concerts

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Schneider ..... Symphony "Autumn," Op. 1
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

Sale of Tickets

GUARANTORS!

The sale of Season Tickets for the supplementary season of Six Symphony Concerts at the Cort Theatre on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9, 1913, will open for GUARANTORS only Wednesday morning, January 22, 1913, at the Sutter street box office of Sherman, Clay & Co.

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The sale of Season Tickets for the supplementary season will open for the GENERAL PUBLIC Thursday morning, January 30, 1913, at the Sutter street box office of Sherman, Clay & Co.

IMPORTANT NOTE!

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MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Ninth Symphony Concert

Season 1912-1913

Friday Afternoon, Jan. 24, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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ORDER NO. 3,089.

(Approved June 2, 1897.)

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Section 2. No person, firm or corporation having the lease, management or control of any licensed theater shall permit any person, during the time of performance in such theater or during the rendition of any program on the stage or platform of said theater, to wear any hat, bonnet or covering for the head contrary to the provisions of Section 1 of this Order; and every person, firm or corporation having the lease, management or control of any licensed theater shall give notice of the provisions of this Order by distributing or causing to be distributed, at or before the commencement of such performance or the rendition of such program, generally, among those present thereat, notices of said Order printed or otherwise published on cards, handbills or other devices, or in a conspicuous portion of the program.

Section 3. Any person who shall violate the provisions of Section 2 of this Order shall be guilty of a misdemeanor, and, upon conviction, shall be punishable by a fine not less than $10 nor more than $25, or imprisonment in the County Jail not less than two days nor more than ten days, or by both such fine and imprisonment.

Section 4. This Order shall take effect immediately upon passage.

Ninth Symphony Concert

Friday Afternoon, Jan. 24th, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloists: { **B. EMILIO PUYANS, Flutist**
JOSEPH VITO, Harpist

PROGRAM

Mendelssohn ..... Overture, "Midsummer Night's Dream"
1809-1847.

Mozart ..... Concerto, C Major, for Flute and Harp
1756-1791.

Allegro.
Andantino.
Rondo.

B. EMILIO PUYANS and JOSEPH VITO

Schubert ..... Symphony No. 8, B Minor (Unfinished)
1797-1828.

Allegro Moderato.
Andante Con Moto.

Svendsen ..... Overture, "Carnival in Paris"
1840.

Note.—The new Symphony of Edwin Schneider will be given, for the first time in America, at the Third concert of the Supplementary season, Friday afternoon, February 21, 1913.

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PROGRAM NOTES :: By Hubbard William Harris

Overture to "A Midsummer-Night's Dream."

Felix Mendelssohn-Bartholdy.
Born Feb. 8, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipsic.

THIS beautiful work—one of the most striking examples of precocious composition on record, is (from the chronological standpoint) quite distinct from the incidental music which Mendelssohn afterward wrote for Shakespeare's famous play. The latter, embracing the well-known wedding-march, was not put forth until 1842 or '43—subsequent to the oratorio "Saint Paul," the "Lobgesang," and the "Italian" and "Scotch" symphonies—and remained unperformed until about four years before Mendelssohn died. The overture, however, was a product of 1826—while Mendelssohn was still in his eighteenth year and under the tutelage of Zelter; it was first played during that year at the Mendelssohn family's garden-house at Berlin. The first public presentation occurred in February of the following year at Stettin.

The overture opens in E major with four prolonged chords for the wood-winds, followed immediately by a soft E minor chord for the violins and violas. This is superseded by the dainty "fairy music," which constitutes the principal theme—announced by the divided violins, the violas contributing occasional *pizzicato* tones. After a prolonged development of this theme and its tributary material the melodious second theme appears in B major, being announced by the wood-winds and then taken up by the strings and gradually expanding into broader instrumentation. As the movement proceeds several picturesque features come to notice—the "Bergomask Dance" from the fifth act of the play, the comical braying of the donkey, and a figure which Mendelssohn called his "Schoenhauser fly"—a rapidly descending scale-passage for the violoncellos (each tone quickly repeated), suggested by the buzzing of a large fly in the Schoenhauser garden. The development proper—drawn mainly from the first theme, is followed by the orthodox recapitulation of the first part, and, after a short coda, the overture closes with four sustained chords like those with which it began.

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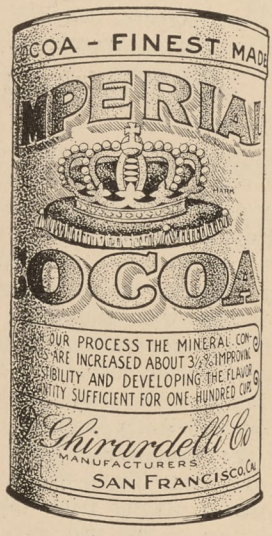

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PROGRAM NOTES :: By FELIX BOROWSKI

Concerto, C Major (Kochel 299), for Flute and Harp.

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

THIS work was written by Mozart in 1778 during his sojourn in Paris, and was the result of a commission given him by the Duc de Guisnes, who played the flute—a fashionable instrument in the eighteenth century—and whose daughter, a performer on the harp, was one of Mozart's pupils. The former was something of an artist, if one can believe that Mozart was not speaking ironically when he referred to his performance as being "inimitable," and since the composer also testified to the fact that his daughter played the harp "magnificently" it is easy to imagine that Mozart did not set down his concerto with serious misgivings as to the ability of the two interpreters for whom he was writing it to give the work adequate performance. It is however, interesting to remember that the flute and the harp were, according to Mozart's biographer, Jahns, the two instruments which the German composer could not endure. Yet Mozart composed two concertos and an Andante for the flute.

I. The first movement (*Allegro,* C major, 4-4 time) is, in the accompaniment, lightly scored for two oboes, two horns, and strings. It begins with the customary orchestral exposition leading into the exposition for the solo instruments, the principal subject of which is put forward by both. Running passages alternate in each. The second theme is played (in G major) by the flute accompanied by the harp, this being followed by a section which had appeared in the first and orchestral exposition. A tutti follows, being succeeded by an episode put forward by the flute in A minor, this alternating with passages for the harp. The Recapitulation is now introduced, both its subjects being in the tonic key. The coda is based on the principal theme.

II. (*Andantino,* F major, 3-4 time). Only the strings are used in the accompaniment of this movement, the principal subject of which is, for the first twelve measures, announced by them. It is taken up by the flute and harp. A new theme in C major alternates in the two solo instruments and the first subject returns in the original tonality, the second appearing later in the same key. A short coda concludes the movement.

III. Rondo. (*Allegro,* C major, 2-2 time). The instrumentation used for the opening movement is again employed in this. The principal theme is first stated by the strings and repeated by the oboes and horns. Another idea follows, also in the strings and in C major. The harp enters with a subject in the same key, the flute taking it up eight bars later, the real second theme appearing in G major in the flute, accompanied by the strings. The harp continues this, and the principal subject returns in the flute accompanied by the harp. A tutti follows, in its turn succeeded by some episodical matter, and the second theme is set forth—in C major—by the principal instruments. A final return of the opening subject brings the work to a conclusion.

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PROGRAM NOTES :: By Hubbard William Harris

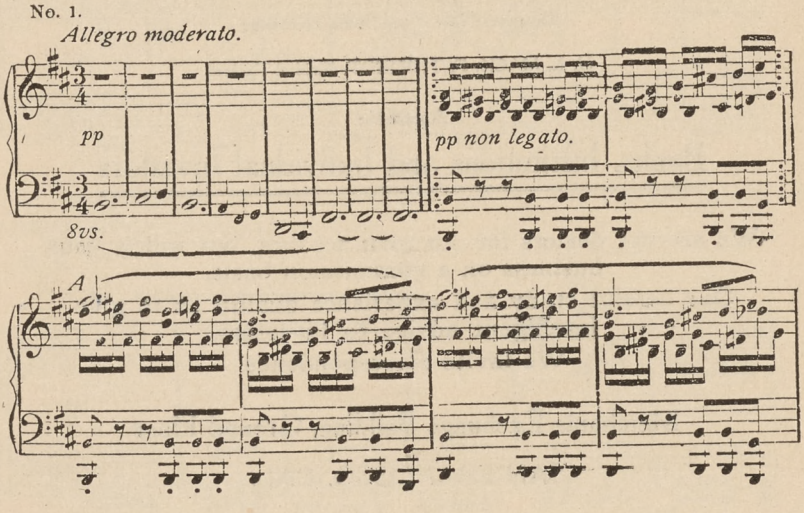
Symphony No. 8, B Minor (unfinished)

Franz Schubert.
Born Jan. 31, 1797, at Lichtenthal.
Died Nov. 19, 1828, at Vienna.

SCHUBERT was an early student of Mozart's and Haydn's works, and in his first symphonies are to be discerned certain evidences of the influences of these masters—the movements (in point of number, arrangement, etc.) conforming to Haydn's model. His own individual style becomes established with the beautiful selection we are now to hear, which was composed in 1822 and published in 1867. While Schubert cannot be said to have enlarged the form of the symphony, he was conspicuously original in his method of scoring (particularly in his use of the horns, trombones and wood-winds—as in the B minor and C major symphonies; neither of which, by the way, he ever heard); also in the form of his "adagios," which undoubtedly have influenced later composers considerably in the matter of prolonged and sustained slow movements. Many years ago Liszt said that Schubert was "the most *poetic* musician who ever lived"—a statement which remains as true to-day as when it was uttered.

The score of the B minor (unfinished) symphony consists of the first and second movements, and nine measures of what was to have been the third (scherzo). The first movement—in B minor, *Allegro moderato* and 3-4 time—opens with a dreamy, mysterious unison passage given out *pianissimo* by the violoncellos and basses in octaves, the violins entering at the ninth measure with a trembling, restless figure which forms the background for the plaintive melody which the oboe and clarinet bring in four measures further on (A):—

No. 1.



Like the indistinct visions of a dream this wavering, wandering figure

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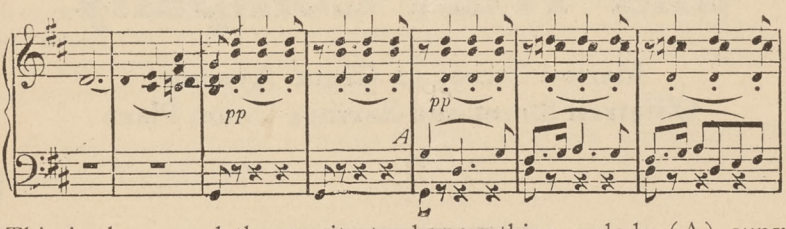
continues until—after a long-sustained tone in the bassoons and horns, the sleeper seems to heave a deep sigh of relief as the dream-pictures shift to a pleasanter and more restful vision:—

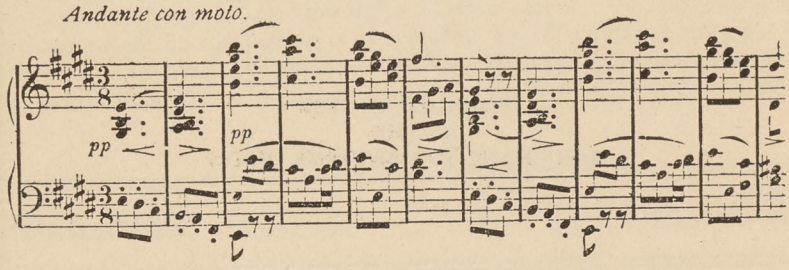
No. 2



This is the second theme—its tender, soothing melody (A) sung by the violoncellos against gently syncopating chords in the violas and clarinets. The development—very extended and ornate, and drawn almost entirely from the opening theme—is followed by the usual recapitulation and a short coda.

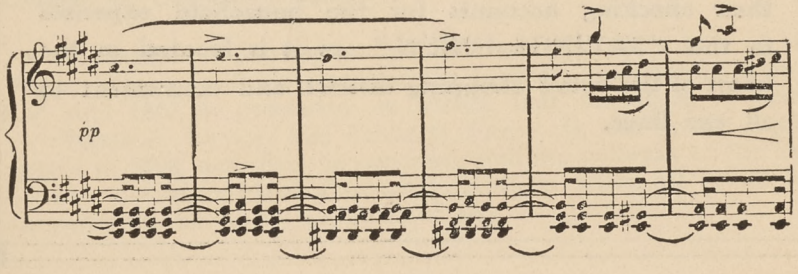
The second, and regrettably the last, movement—in E major *Andante con moto* and 3-8 time—like the corresponding movement of the C major symphony, is of great length, and teems with beautiful melody such as seems to have been the very breath of life to Schubert. It opens with the following theme in the strings—punctuated by entrances of the wind instruments:—

No. 3.



The second theme is announced later on by the clarinet against a syncopated string accompaniment:—

No. 4.



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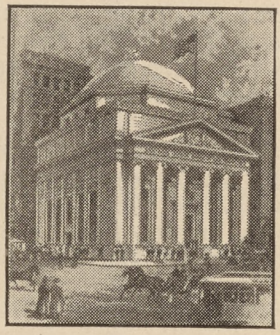

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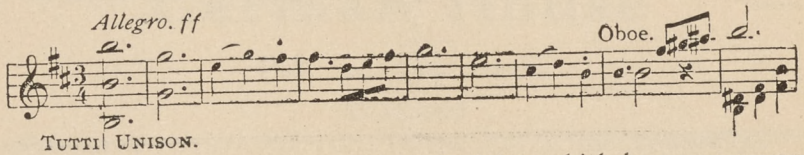
From these materials Schubert built up one of his most beautiful compositions—and also one of the finest slow movements to be met with throughout the entire range of symphonic literature. Genius is stamped on every phrase and every note, so to speak—the charm of the themes themselves and the exalted poise maintained throughout their extended development revealing the hand of the true poet, and gently but irresistibly casting the sweet spell of peace and tenderness over the listener. The movement concludes finally with a brief coda, constructed largely from fragments of the principal theme.

It may be of interest to quote the few measures which form the beginning of the scherzo:—

No. 5.



At this point the author paused in the labor which he never resumed, thereby depriving the world of the closing portions of a work which—as has been beautifully and justly said by another—"for its nameless charm and its power over the listener is undoubtedly his finest and most characteristic orchestral composition. The treatment of the wind instruments throughout in any other composer would be called masterly; to Schubert it seems to have been simply native. So absolutely is the art concealed that the effect is everything and the means nothing. In no other piece of music, perhaps, is the feeling so entirely produced that one has been in communication with the very person of the composer himself."

PROGRAM NOTES :: By FELIX BOROWSKI

The Carnival in Paris, Episode for Orchestra, Opus 9.

Johann S. Svendsen.
Born Sept. 30, 1840, at Christiania.

SVENDSEN, a Norwegian by birth, has spent not a little of his life in foreign lands. A pupil of the Leipzig Conservatory from 1863 until 1867 he proceeded, on leaving that institution, to Denmark, Scotland, Norway and finally to Paris. In the French capital he arrived in 1868, and there he remained until the outbreak of the Franco-German war necessitated a return to cities in which art would be less hampered by the violent activities of war.

PROGRAM NOTES :: CONTINUED

In 1872 Svendsen, having paid a visit to America, made his way to Bayreuth where he came into intimate association with Richard Wagner. It was here that he composed the "Carnival in Paris," but it was not until 1877 that the work was published. When the "Carnival in Paris" was played for the first time in England at a Crystal Palace concert in October, 1880, Sir George Grove, the writer of the program analysis, summed up the characteristics of the composition thus:

"This piece is obviously a representation of the fun and frolic of Mardi Gras, or Shrove Tuesday, to which narrow dimensions the carnival at Paris has now shrunk. Mr. Svendsen has lived in the French capital for some time and would naturally be struck by the peculiar features of the day, to which there is nothing analogous in his native Norway. The bustle, color and picturesque effect of the scene as depicted will strike everyone and do not need any attempt at minute elucidation of scenes, circumstances or persons, all of which, in the absence of any labels by the composer must be merely conjecture."

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Wagner Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Sunday Afternoon, January 26, 1913

At 3 o'clock Sharp

In the Auditorium of the New

German House

Polk and Turk Streets

PROGRAM

Vorspiel ..... "The Meistersinger"
Vorspiel ..... "Lohengrin"
Siegfried's Rhine Journey ..... from "Die Goetterdaemmerung"
Forest Murmurs ..... from "Siegfried"
Prelude and "Isolde's Love Death" ..... from "Tristan and Isolde"

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Tenth Symphony Concert

(Last Symphony Concert, Regular Season)

Friday Afternoon, January 31, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Rachmaninoff ..... Symphony No. 2, E Minor, Opus 27
1873

I. Largo.

II. Allegro molto.

III. Adagio.

IV. Allegro vivace.

Saint-Saens ..... Danse Macabre
1835

Wagner ..... Procession of the Guilds and Introduction to
1813-1883 Act III from "Die Meistersinger"

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(Last Subscription Concert, Regular Season)

Sunday Afternoon, February 2, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

TWO CHORAL WORKS

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"Eve" ..... Jules Massenet

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Soloists:

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MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

PART II.

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Cantata for Soprano and Baritone Soloes, Chorus and Orchestra.

MRS. M. BREUNER ..... Soprano
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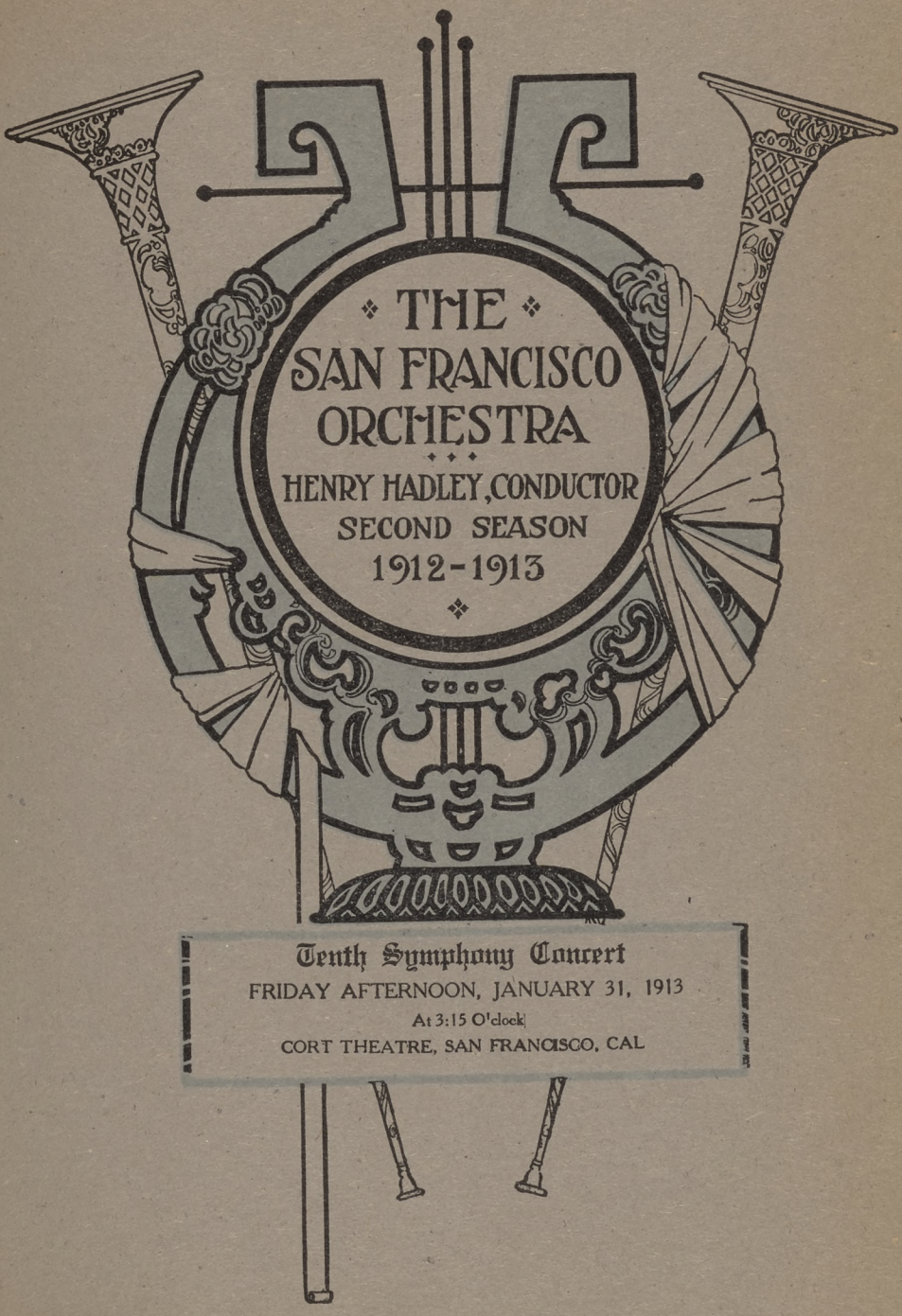

Tenth Symphony Concert

FRIDAY AFTERNOON, JANUARY 31, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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Sale of Tickets

San Francisco, Cal., January 22, 1913.

To the Guarantors and Subscribers of the San Francisco Orchestra:—

The sale of Season Tickets for the supplementary season of Six Symphony Concerts to be given by the San Francisco Orchestra at the Cort Theatre, on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9th, 1913, is now on at the Sutter Street box office of Sherman, Clay & Co.

Sale of Season Tickets closes Tomorrow Night, Saturday, February 1, 1913, and No Season Tickets can be sold after that date.

The sale of Single Tickets for the supplementary season will open Monday morning, February 3, 1913, at the Sutter street box office of Sherman, Clay & Co.

Guarantors and Subscribers will confer a great favor by IMMEDIATELY notifying Frank W. Healy, manager San Francisco Orchestra, if it is their intention to purchase or cancel the seats which they now occupy, and which with the intention of affording every opportunity and protection to Guarantors and Subscribers will be held until Saturday night, February 1.

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The Board of Governors thanks the patrons of the orchestra for the assistance which they have given during the present season, and trusts that it may be continued during the supplementary season.

Very truly,

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Programs for the Supplementary Season of Six Symphony Concerts

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Schneider ..... Symphony "Autumn," Op. 1
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Tenth Symphony Concert

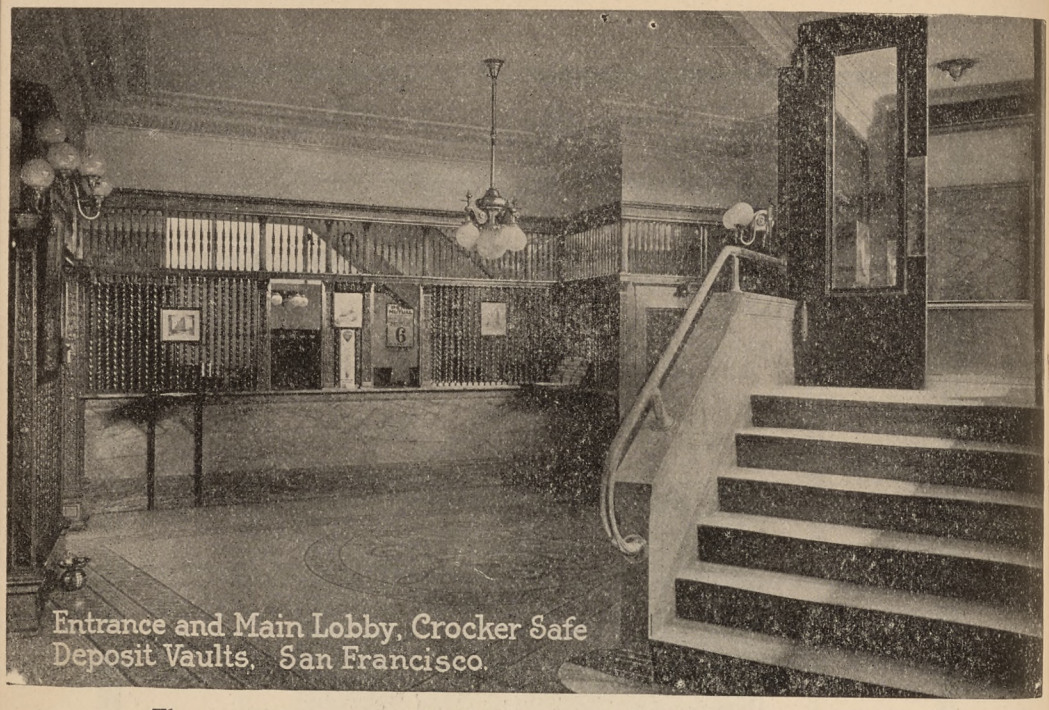
Season 1912-1913

Friday Afternoon, Jan. 31, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre



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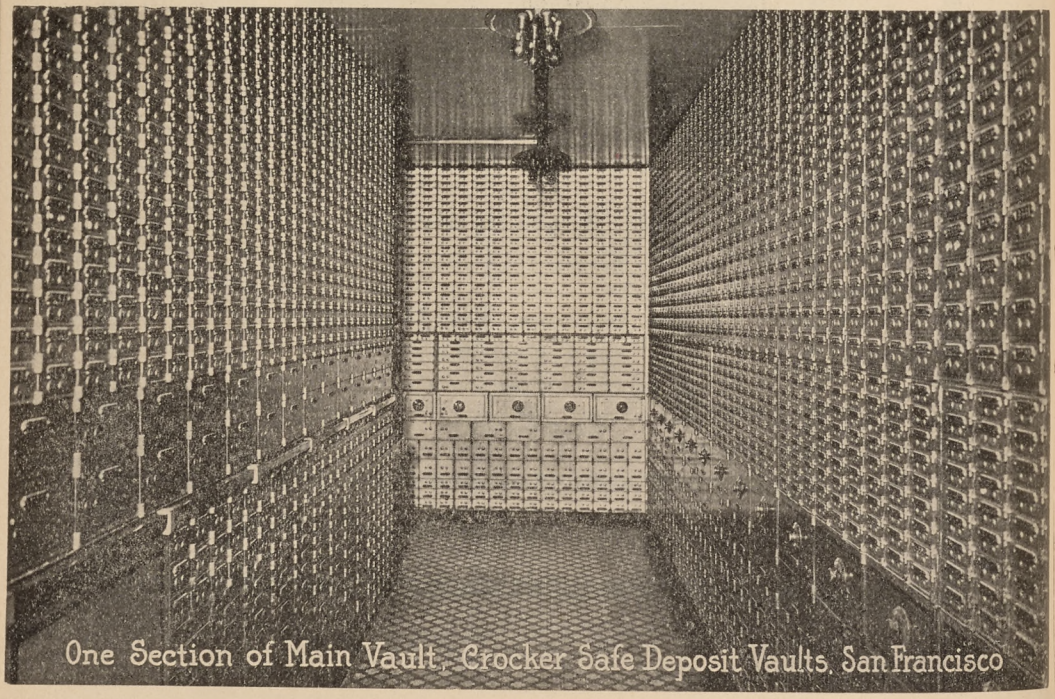

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Tenth Symphony Concert

(Last Symphony Concert, Regular Season)

Friday Afternoon, January 31, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Rachmaninoff ..... Symphony No. 2, E Minor, Opus 27
1873

I. Largo.

II. Allegro molto.

III. Adagio.

IV. Allegro vivace.

Saint-Saens ..... Danse Macabre
1835

Wagner ..... Procession of the Guilds and Introduction to
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PROGRAM NOTES :: By PHILIP HALE

Symphony in E Minor for Full Orchestra, No. 2, Op. 27

Sergei Vassilievich Rachmaninoff
Born April 1, 1873, at Novgorod.
Now Living at Dresden.

Rachmaninoff

THIS symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908-09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The symphony, dedicated to S. Taneieff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (Three passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco piu vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a

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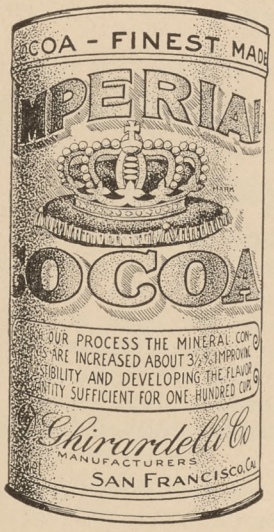

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design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Program Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the extent of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The Finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

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PROGRAM NOTES :: By Hubbard William Harris

Symphonic Poem No. 3—
"Danse Macabre," Opus 40.

Camille Saint-Saens
Born Oct. 9, 1835, at Paris.

In this unique composition M. Saint-Saens has illustrated musically the fantastic situation set forth in the following verses by Henri Cazalis:

Zig, ziz, zig, grim death in cadence
Striking with his heel a tomb.
Death at midnight plays a dance-tune
Zig, ziz, zig, upon his viol.
The winter wind blows and the night is all dark;
Moans are heard in the linden tree.
Through the gloom the white skeletons pass,
Running and leaping in their shrouds.
Zig, ziz, zig, each one is frisking;
The bones of the dancers are heard to crack—
But hist! of a sudden they quit the round,
They push forward, they fly; the cock has crowed!

The movement opens with the lugubrious clang of the midnight-bell, after which we hear "Grim Death" tuning up his fiddle. Then follows the weird dance of the skeletons as they dodge about among the gravestones, with their bones a-clattering and their shrouds a-flying. The wild orgy continues until—with the first glimmer of dawn—the cock crows and the ghostly dancers scurry away to their mysterious resting places.

M. Saint-Saens composed this strange piece in 1874. Some years ago it was performed in the catacombs of Paris, where "certain of the elite of the city" gathered to listen to its weird strains "down among the dead men."

PROGRAM NOTES :: By FELIX BOROWSKI

Procession of the Guilds and Introduction to Act III from "Die Meistersinger."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

The selections now presented are all from this (last) act—comprising the Introduction, the music connected with the gathering of the people for the singing-contest *i. e.*, the familiar "Procession of the Guilds."

The Prelude begins and closes with the expressive theme (in the

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violoncellos) intended to be typical of the emotions of Hans Sachs.* Following this the wind brings forward a hymn-motive (it has been known as the theme of Human Wisdom), which had been first introduced in the third scene of the second act.

The music of the remaining selections belongs to the fifth scene of the act. This takes place in a meadow through which winds the river Pegnitz. The town of Nuremburg is visible in the distance, and there is much bustle on the field; for a singing contest is to be held, with the hand of the fair Eva, daughter of Veit Pogner, the goldsmith, as the prize. The Procession of the Guilds makes its way to the scene. The shoemakers arrive and sing a couplet in praise of St. Crispin, their patron saint. Preceded by fifers, and makers of toy instruments come the tailors, who also sing a legend of their order, and these in their turn are succeeded by the bakers.

* According to Wagner "It expresses the bitter moan of the resigned man, who presents to the world a strong and serene countenance."

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OF SAN FRANCISCO

Capital $3,000,000.00
Surplus $1,500,000.00

Drafts for sale on the principal cities of Europe.
Letters of Credit issued for travelers' use, good all over the world.

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Capital $1,500,000.00

This company pays interest on deposits, and is prepared to take entire charge of property, both real and personal.

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Savings Union Bank and Trust Company

Market Street at Grant Avenue
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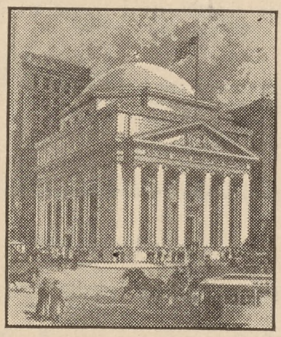

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AS THE
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Tenth Popular Concert

(Last Subscription Concert, Regular Season)

Sunday Afternoon, February 2, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

TWO CHORAL WORKS

PART I.

"Eve" ..... Jules Massenet

A mystery in three parts, with Soloists, Chorus and Orchestral Accompaniment.
(First time in San Francisco)

Soloists:

MRS. ORRIN KIPP McMURRAY ..... Soprano
MR. R. M. BATTISON ..... Tenor
MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

Lalo ..... Overture, "Le Roi d'Ys"
1823-1892

PART II.

"In Music's Praise" ..... Henry Hadley

Cantata for Soprano and Baritone Solos, Chorus and Orchestra.

MRS. EDWARD EVERETT BRUNER .... Soprano
MR. HAROLD PRACHT ..... Baritone

Conducted by the Composer

This Cantata was composed in 1899, and won the first prize for works in this class offered by the Musical Record, Boston, the judges being Prof. Horatio Parker, Reinhold Herman and Arthur Foote. The work had its initial performance at Carnegie Hall, New York, by the People's Choral Union under Mr. Frank Damrosch in 1900. At that time Lilian Blauvelt was the soloist.

The work is divided into three parts:

Part I. "Music and the Arts."
Part II. "The Music of Nature."
Part III. "Music's Glory."

It has been presented throughout the United States by the principal choral societies of the country.

Seats for this concert will be placed on sale at the regular places.

JOHN de P. TELLER—Chorus Master

The Hibernia Savings and Loan Society

HIBERNIA BANK

INCORPORATED 1864

Corner Market, McAllister and Jones Streets

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of San Francisco

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Saturdays from 10 A. M. to 12 M.

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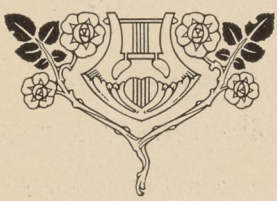
For Deposits Only

Supplementary Season

FIRST SYMPHONY CONCERT

Friday Afternoon, February 7, 1913, at 3:15 o'clock

at the CORT THEATRE



PROGRAM

Beethoven ..... Overture, Egmont
1770-1827

Mozart ..... Symphony ("Jupiter") C Major
1756-1791

I. Allegro vivace
II. Andante cantabile
III. Minuet and Trio. Allegretto
IV. Finale. Allegro Molto

Chadwick ..... Symphonic Suite
1854

(New. First time in San Francisco.)

Allegro molto animato
Romanza
Intermezzo e humoresque
Finale

Tschaikowsky ..... Italian Caprice
1840-1893

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Richmond District Branch, 601 Clement St., Cor. 7th Ave.

Haight St. Branch, 1456 Haight St., Near Masonic Ave.

DECEMBER 31, 1912:

Assets	$53,315,495.84
Capital actually paid up in Cash	1,000,000.00
Reserve and Contingent Funds	1,706,879.63
Employees' Pension Fund	148,850.22
Number of Depositors	59,144

Office Hours: 10 o'clock a. m. to 3 o'clock p. m., except Saturdays to 12 o'clock m. and Saturday evenings from 6:30 o'clock p. m. to 8 o'clock p. m., for receipt of deposits only.

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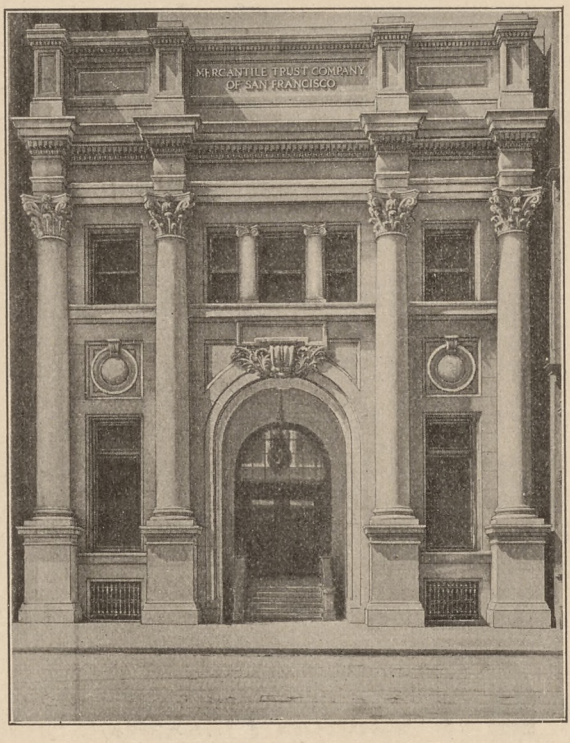

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SIG GREENEBAUM, Chairman of the Board

CAPITAL, - $4,000,000
Surplus and Undivided Profits, - $1,811,000
Deposits, - $32,000,000

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MORTIMER FLEISHHACKER :: President

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SECOND SEASON 1912-1913

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Maintained by the

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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A. C. Kains, Chairman Finance Committee

John Rothschild, Secretary.

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Executive Department The San Francisco Orchestra

FRANK W. HEALY, Manager

Offices: 711-712 HEAD BLDG., 209 POST STREET, San Francisco, Cal.

Telephone Sutter 2954

Programme

Wednesday Evening, November 21

9. Overture, "If I were King"
....*Adam*

10. "Jolly Fellows," Waltz....
.....*Vollstaedt*

11. Potpourri, "Offenbachiana"
....*Offenbach*

12. "Champagne," Galop.....
....*Lechner*

CHANGE OF PROGRAMME NIGHTLY

¶ To upho ualled; to build a pia les for all makes; to c at a level unapproache y achieve-ment throug

¶ Quality s tor in the selection of

¶ The purc he avenue to future reg

Sherman, Clay & Co.

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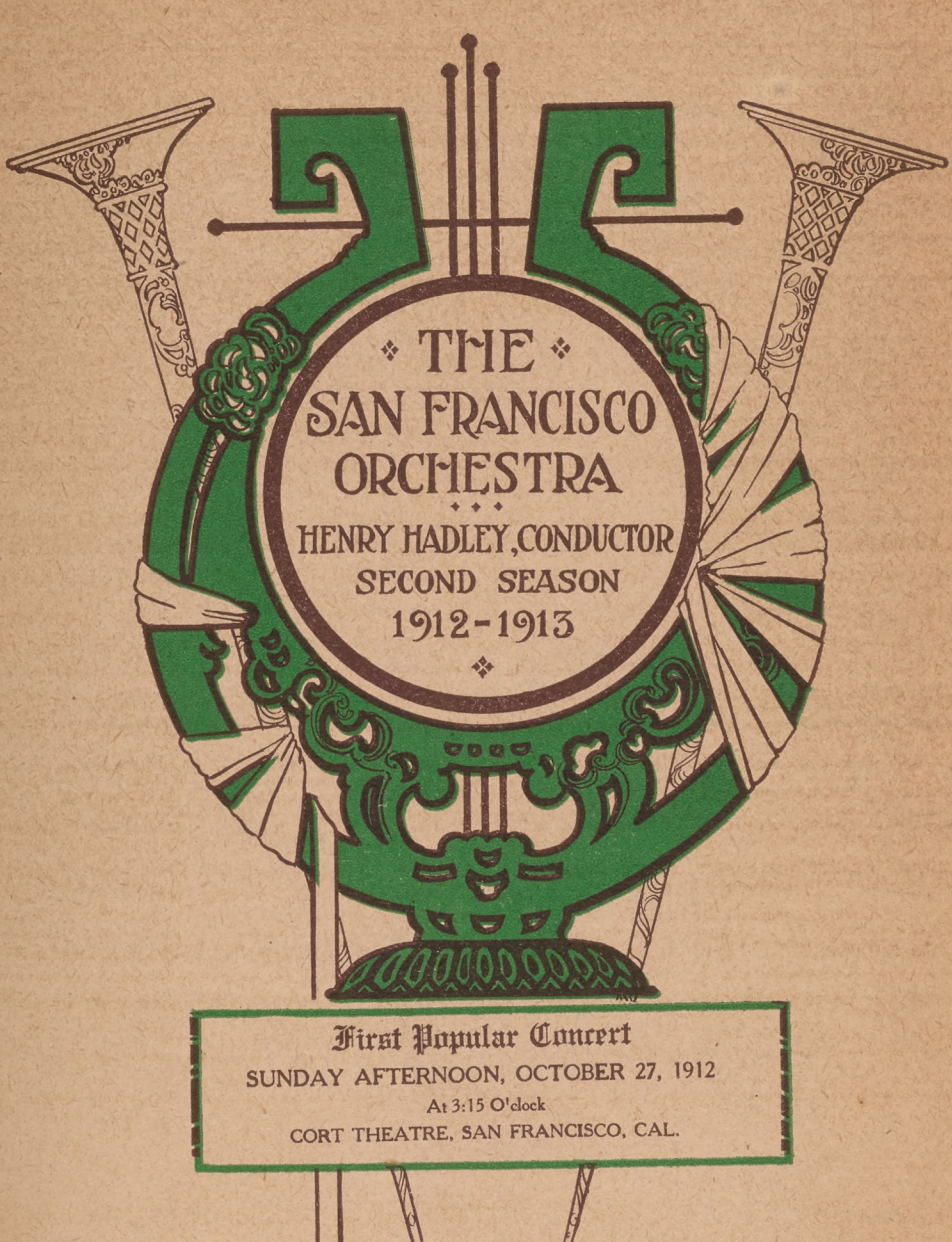
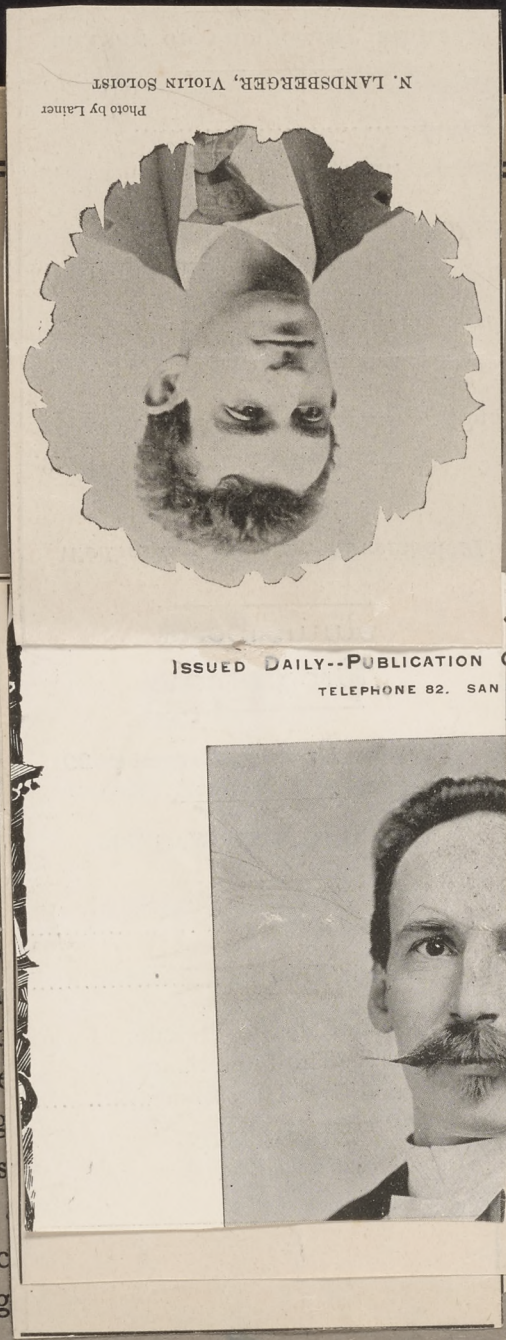


First Popular Concert

SUNDAY AFTERNOON, OCTOBER 27, 1912

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.



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VICTOR TALKING MACHINES, SHEET MUSIC AND MUSICAL MERCHANDISE

Kearny and Sutter Streets, San Francisco
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THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
First Popular Concert
SUNDAY AFTERNOON, OCTOBER 27, 1912
At 3:15 O'clock
CORT THEATRE, SAN FRANCISCO, CAL.

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Kearny and Sutter Streets, San Francisco
Fourteenth and Clay Streets, Oakland

N. LANDSBERGER, VIOLIN SOLOIST

INTERMISSION

3. "Meistersinger," Prelude
to the Third Act, Dance
and Grand Procession.....

2. "Rienzi," Overture.....

1. Huldigungs-March.....

A NIGHT WITH WAGNER

Tuesday Evening, November 20

Programme

Programme

Tuesday Evening, November 20

4. "A Faust Overture".....

5. "Gœtterdæmmerung,"
Song of the Rheintœchter.....

6. "Tannhæuser," Baccha-
nale, (Parisian Version).....

INTERMISSION

THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
First Popular Concert
SUNDAY AFTERNOON, OCTOBER 27, 1912
At 3:15 O'clock
CORT THEATRE, SAN FRANCISCO, CAL.

B. MOLLENHAUER, Violin Soloist

Photo by Lafitte

Programme

Tuesday Evening, November 20

---

7. "Rheingold," Entrance of the Gods into Walhalla.....

8. "Lohengrin," Vorspiel.....

9. "Walkuere," The Ride of the Valkyries... .....

¶ To upho qualled; to build a pia ples for all makes; to c t at a level unapproache ay achieve-ment throug

¶ Quality s ctor in the selection of

¶ The purc the avenue to future reg

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STEINWAY AND OTHER PIANOS APOLLO and CECILIAN PLAYER PIANOS
VICTOR TALKING MACHINES, SHEET MUSIC AND MUSICAL MERCHANDISE

Kearny and Sutter Streets, San Francisco
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THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
First Popular Concert
SUNDAY AFTERNOON, OCTOBER 27, 1912
At 3:15 O'clock
CORT THEATRE, SAN FRANCISCO, CAL.

The Steinway Piano

¶ To uphold a reputation for tone quality unequalled; to build a piano that has fixed the basic principles for all makes; to create a world standard and keep it at a level unapproached by others—that is the Steinway achievement through four generations.

¶ Quality should be the only determining factor in the selection of a piano.

¶ The purchase of a Steinway Piano closes the avenue to future regret.

Sherman, Clay & Co.

STEINWAY AND OTHER PIANOS APOLLO and CECILIAN PLAYER PIANOS
VICTOR TALKING MACHINES, SHEET MUSIC AND MUSICAL MERCHANDISE

Kearny and Sutter Streets, San Francisco
Fourteenth and Clay Streets, Oakland

Wednesday Evening, November 21

1. March, "Queen of Sheba" ..... *Goldmark*
2. Overture, "Zampa" ..... *Herold*
3. "Vienna Blood," Waltz ..... *Strauss*
4. Cornet Solo .....
   MR. OTTO LEHNERT

INTERMISSION

THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
First Popular Concert
SUNDAY AFTERNOON, OCTOBER 27, 1912
At 3:15 O'clock
CORT THEATRE, SAN FRANCISCO, CAL.

FIRST POPULAR PROGRAM

SEASON 1912-1913

Sunday Afternoon, October 27, 1912

at the CORT THEATRE

Soloist—BEATRICE FINE.

PROGRAM

Grieg ..... March of Homage.

Wagner ..... Overture, "Flying Dutchman."

Charpentier ..... Aria—"Depuis le jour" from "Louise."
Beatrice Fine.

Dvorak ..... Symphony No. 5, in E minor ("From the New World").
Two Movements
II. Largo. IV. Allegro con fuoco.

Strauss ..... "Storielle del Bosco"—Viennese (Waltz).
Beatrice Fine.

Tschaikowsky ..... "Marche Slav."

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take seat after the number has commenced.

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The right to reject advertisements is reserved.

TICKETS for all San Francisco Concerts of the Orchestra, for the convenience of the public, will be on sale at the box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

The prices for the Symphony Concerts are:—Box and Loge Seats, $3.00; Orchestra, $2.00; Balcony, $2.00, $1.50, $1.00; Gallery, $1.00, 75c.

The prices for the Popular Price Concerts are:—Box and Loge Seats, $1.50; Orchestra, $1.00; Balcony, $1.00, 75c., 50c.; Gallery, 50c., 35c.

Tickets for all concerts will be placed on sale the Monday preceding the concerts. After 1:00 P. M., on the day of the concert, tickets are on sale at the Cort Theatre only.

The Board of Governors of The San Francisco Orchestra reserves the right to increase the prices of single seats for special occasions.

NEXT PROGRAM

SECOND SYMPHONY CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, Nov. 1st, 1912, at 3:15 o'clock

at the CORT THEATRE

Soloist—CARRIE BRIDEWELL, Contralto.

PROGRAM

Schumann ..... **Symphony No. 1 in B Flat**
1810-1856.

I. (**Andante un poco maestoso,** B flat major 4-4 time.)
II. (**Larghetto.** E flat major, 3-8 time.)
III. (**Scherzo, Molto vivace,** D minor, 3-4 time.)
IV. (**Allegro animato e grazioso,** B flat major, 2-2 time.))

Tschaikowsky.....**The Pauline Aria from "Pique Dame."**
1840-1893.

Carrie Bridewell

Richard Strauss.....**Tone Poem, "Death and Transfiguration."**
1864.

Special Notice—Guarantors and Subscribers are requested to promptly notify the manager, 711-712 Head Building, 209 Post Street, of changes in address.

The Free Public Library of San Francisco, Hayes and Franklin Streets, will place at the disposal of the public, scores and literature relating to compositions to be performed by the San Francisco Orchestra.

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

The membership of this Association is confined by its By-Laws to the guarantors, whose ranks you are invited to join, and thus aid in maintaining and operating The San Francisco Orchestra.

Write today to the Secretary for Application Blank.

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PROGRAM

Thomas ..... Overture, "Mignon."
1811-1896.

MacDowell ..... Clair de Lune.
1861-1908.

Grieg ..... Concerto in A Minor for Piano and Orchestra.
1843-1907.
Adele Rosenthal.

Tschaikowsky ..... Symphony Pathetique.
1840-1893.
Two Movements.
II. Allegro con grazia. III. Allegro; multo vivace.

Moszkowski ..... Malequena from Ballet "Boabdil."
1854.

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PROGRAM NOTES :: By FELIX BOROWSKI

Symphony No. 5, E. Minor, "From the New World," Opus 95.

Anton Dvořák.
Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

Anton Dvorak

THIS, the last symphony which Dvořák wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which in a practical fashion he set forth his belief that in the songs of the negroes lay the foundation and the future—a brilliant future Dvořák imagined—of an American school of composition. The work was played for the first time at a concert of the Philharmonic Society of New York, December 15, 1893, and, as the symphony was at that date still unpublished, from manuscript. Upon this occasion Anton Seidl was the conductor.

Concerning Dvořák's belief in the possibility of forming a school of national composition, Mr. Krehbiel, who learnt much from the Bohemian musician in regard to his artistic convictions, contributed the following remarks in a brochure "Antonin Dvořák's Quartet in F major, Op. 96," published in New York in 1894.

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of the composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in composition in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the south, partly because those slaves lived in a period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in song, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the

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melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention. He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic; he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

In his notes for the programs of the Boston Symphony Orchestra, Philip Hale quotes from some letters which passed between William Ritter and Antonin and Otaker Dvořák—sons of the composer—and which were published in the *Mercure Musical*, Paris, in 1907. Concerning Dvořák's employment of negro tunes the children of the Bohemian master said:

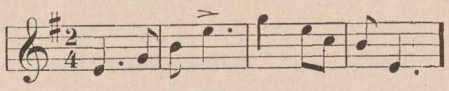
"In America negro airs, which abound in melodic particulars interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one with the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the Scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

The E minor symphony is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

I. An Introduction (Adagio, E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the Allegro.

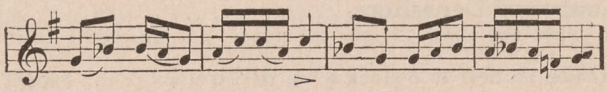
(Allegro molto, 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwind continuing it:

No. 1.



Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn:

No. 2.



The second subject,* of which eight measures are quoted below, is given to the flute, to be taken up later by the violins:

* This theme bears a striking resemblance to the tune "Swing Low, Sweet Chariot, Coming For To Carry Me Home!"

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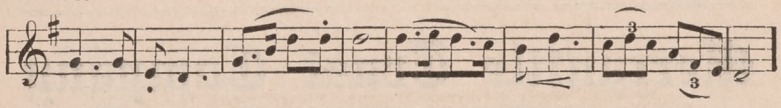
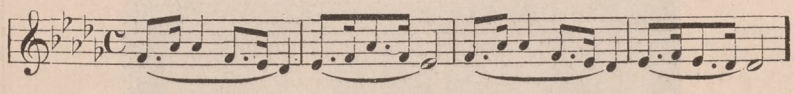


The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (Largo, D flat major, 4-4 time.) In writing this movement Dvořák is said to have been inspired by reading in Longfellow's "Hiawatha" the story of the courtship of Hiawatha and Minnehaha.

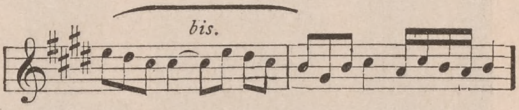
After a short prelude, in which solemn chords are intoned by the wood-wind and brass, the English horn sings the principal theme—a plaintive melody—over sustained harmonies of the strings. This subject, of which four measures are quoted, is said, according to the writer of the program book of the Philharmonic Orchestra, London, to be "a suggestion of a lovely night on the margin of a forest."

No 4.



A new division (Un poco piu mosso, C sharp minor) brings in a fresh subject in the flute and oboe, the second violins and violas playing a tremolo accompaniment:

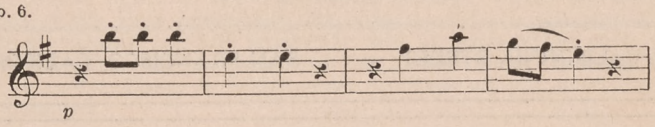
No. 5.



The clarinets continue this theme (Poco meno mosso) with a pizzicato accompaniment in the double-basses, and with little twittering interpolations by the first violins. This material is developed, and leads to another section, in C sharp major, in which, over a double organpoint held by the violoncellos, the oboe brings forward a new idea. Mr. Krehbiel, who, as has been said, learnt much from Dvořák about the significance of this music, says of this episode, "it may be intended to suggest the gradual awakening of animal life in the prairie scene; and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night or dawn in converse." At the close of this section the opening theme (No. 4) returns, and the movement closes with the solemn chords with which it had begun.

III. Scherzo. (Molto Vivace, E minor, 3-4 time.) The subject is announced, after twelve introductory measures, by the flute and oboe, answered by the clarinet.

No. 6.



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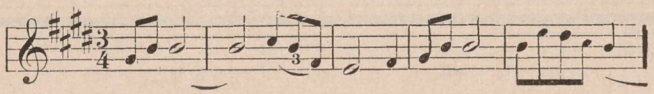
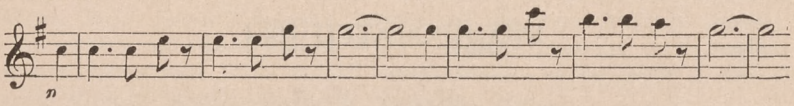
A new theme (Poco sostenuto, E major) appears in the flute and oboe, as follows:

No. 7.



the first material being then resumed. Later, the principal theme of the first movement is heard in the basses, and following this the woodwind bring forward a new theme (practically the Trio) in C major:

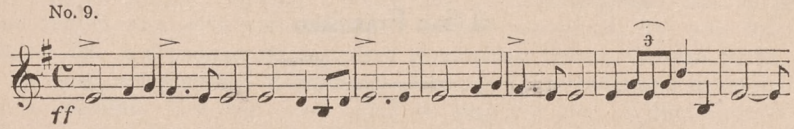
No. 8.



At the conclusion of this the whole scherzo is repeated, and the principal theme of the first movement returns once more in the coda.

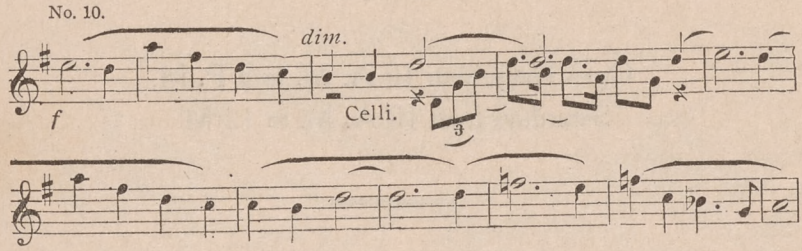
IV. (Allegro con fuoco, E minor, 4-4 time.) Like the other movements the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords ff at the beginning of the measures:

No. 9.



A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a tremolo accompaniment in the strings, another section of the subject appearing in the first violins:

No. 10.



The Development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development come a modified Recapitulation and a Coda, in which material from all the preceding movements is introduced.

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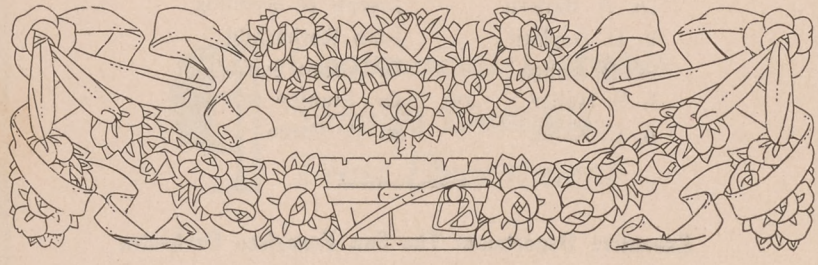

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Charpentier ..... Aria—"Depuis le jour" from "Louise."
Beatrice Fine.

Dvorak ..... Symphony No. 5, in E minor ("From the New World").
Two Movements
II. Largo. IV. Allegro con fuoco.

Strauss ..... "Storielle del Bosco"—Viennese (Waltz).
Beatrice Fine.

Tschaikowsky ..... "Marche Slav."

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NEXT PROGRAM

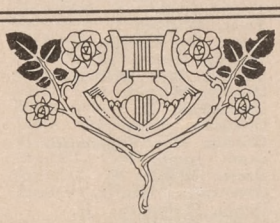
SECOND SYMPHONY CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, Nov. 1st, 1912, at 3:15 o'clock

at the CORT THEATRE



Soloist—CARRIE BRIDEWELL, Contralto.

PROGRAM

Schumann ..... Symphony No. 1 in B Flat
1810-1856.

I. (Andante un poco maestoso, B flat major 4-4 time.)
II. (Larghetto. E flat major, 3-8 time.)
III. (Scherzo, Molto vivace, D minor, 3-4 time.)
IV. (Allegro animato e grazioso, B flat major, 2-2 time.))

Tschaikowsky..... The Pauline Aria from "Pique Dame."
1840-1893.

Carrie Bridewell

Richard Strauss..... Tone Poem, "Death and Transfiguration."
1864.

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The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, Nov. 8th, 1912, at 3:15 o'clock

at the CORT THEATRE

SOLOIST—ADELE ROSENTHAL, Pianist

PROGRAM

Thomas ..... Overture, "Mignon."
1811-1896.

MacDowell ..... Clair de Lune.
1861-1908.

Grieg ..... Concerto in A Minor for Piano and Orchestra.
1843-1907.
Adele Rosenthal.

Tschaikowsky ..... Symphony Pathetique.
1840-1893.
Two Movements.
II. Allegro con grazia. III. Allegro; multo vivace.

Moszkowski ..... Malequena from Ballet "Boabdil."
1854.

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PROGRAM NOTES :: By FELIX BOROWSKI

Symphony No. 5, E. Minor, "From the New World," Opus 95.

Anton Dvořák.
Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

Anton Dvorak

THIS, the last symphony which Dvořák wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which in a practical fashion he set forth his belief that in the songs of the negroes lay the foundation and the future—a brilliant future Dvořák imagined—of an American school of composition. The work was played for the first time at a concert of the Philharmonic Society of New York, December 15, 1893, and, as the symphony was at that date still unpublished, from manuscript. Upon this occasion Anton Seidl was the conductor.

Concerning Dvořák's belief in the possibility of forming a school of national composition, Mr. Krehbiel, who learnt much from the Bohemian musician in regard to his artistic convictions, contributed the following remarks in a brochure "Antonin Dvořák's Quartet in F major, Op. 96," published in New York in 1894.

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of the composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in composition in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the south, partly because those slaves lived in a period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in song, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the

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melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention. He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic; he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

In his notes for the programs of the Boston Symphony Orchestra, Philip Hale quotes from some letters which passed between William Ritter and Antonin and Otaker Dvořák—sons of the composer—and which were published in the *Mercure Musical*, Paris, in 1907. Concerning Dvořák's employment of negro tunes the children of the Bohemian master said:

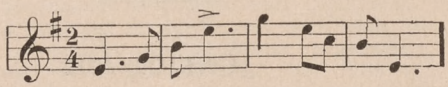
"In America negro airs, which abound in melodic particulars interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one with the least feeling will proclaim this fact. Who will not recognize the homesickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the Scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

The E minor symphony is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

I. An Introduction (Adagio, E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the Allegro.

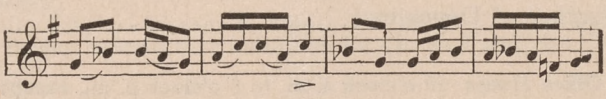
(Allegro molto, 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwind continuing it:

No. 1.



Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn:

No. 2.



The second subject,* of which eight measures are quoted below, is given to the flute, to be taken up later by the violins:

* This theme bears a striking resemblance to the tune "Swing Low, Sweet Chariot, Coming For To Carry Me Home!"

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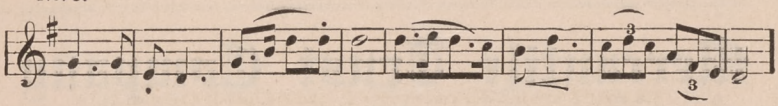
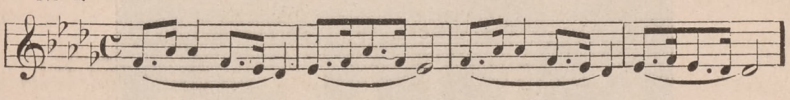


The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (Largo, D flat major, 4-4 time.) In writing this movement Dvořák is said to have been inspired by reading in Longfellow's "Hiawatha" the story of the courtship of Hiawatha and Minnehaha.

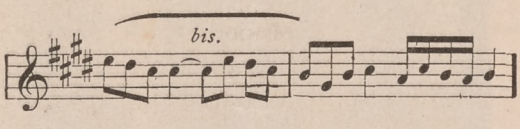
After a short prelude, in which solemn chords are intoned by the wood-wind and brass, the English horn sings the principal theme—a plaintive melody —over sustained harmonies of the strings. This subject, of which four measures are quoted, is said, according to the writer of the program book of the Philharmonic Orchestra, London, to be "a suggestion of a lovely night on the margin of a forest."

No 4.



A new division (Un poco piu mosso, C sharp minor) brings in a fresh subject in the flute and oboe, the second violins and violas playing a tremolo accompaniment:

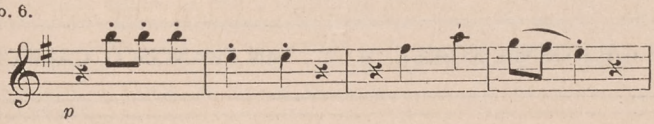
No. 5.



The clarinets continue this theme (Poco meno mosso) with a pizzicato accompaniment in the double-basses, and with little twittering interpolations by the first violins. This material is developed, and leads to another section, in C sharp major, in which, over a double organpoint held by the violoncellos, the oboe brings forward a new idea. Mr. Krehbiel, who, as has been said, learnt much from Dvořák about the significance of this music, says of this episode, "it may be intended to suggest the gradual awakening of animal life in the prairie scene; and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night or dawn in converse." At the close of this section the opening theme (No. 4) returns, and the movement closes with the solemn chords with which it had begun.

III. Scherzo. (Molto Vivace, E minor, 3-4 time.) The subject is announced, after twelve introductory measures, by the flute and oboe, answered by the clarinet.

No. 6.



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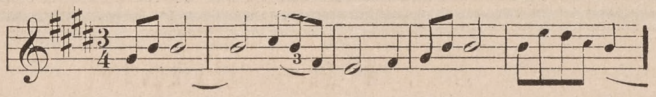
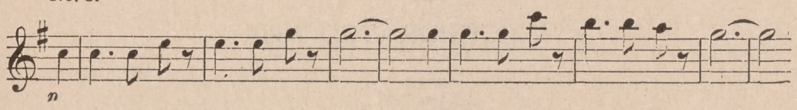
A new theme (Poco sostenuto, E major) appears in the flute and oboe, as follows:

No. 7.



the first material being then resumed. Later, the principal theme of the first movement is heard in the basses, and following this the woodwind bring forward a new theme (practically the Trio) in C major:

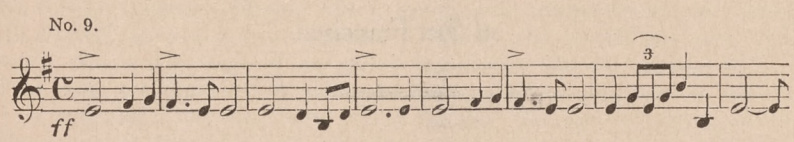
No. 8.



At the conclusion of this the whole scherzo is repeated, and the principal theme of the first movement returns once more in the coda.

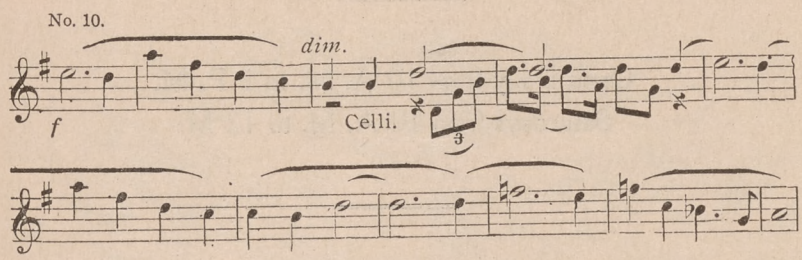
IV. (Allegro con fuoco, E minor, 4-4 time.) Like the other movements the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords ff at the beginning of the measures:

No. 9.



A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a tremolo accompaniment in the strings, another section of the subject appearing in the first violins:

No. 10.



The Development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development come a modified Recapitulation and a Coda, in which material from all the preceding movements is introduced.

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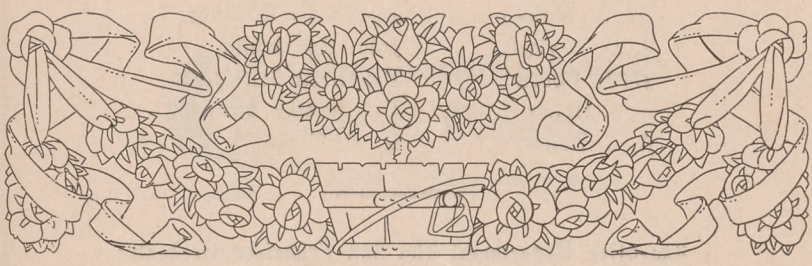

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at the CORT THEATRE

SOLOIST—ADELE ROSENTHAL, Pianist

PROGRAM

Thomas ..... Overture, "Mignon."
1811-1896

MacDowell ..... Clair de Lune.
1861-1908.

Grieg ..... Concerto in A Minor for Piano and Orchestra.
1843-1907.

Allegro Molto Moderato.
Adagio.
Allegro Moderato molto e marcato-Quasi presto.

Adele Rosenthal.

Tschaikowsky ..... Symphony Pathetique.
1840-1893.

Two Movements.

II. Allegro con grazia. III. Allegro; molto vivace.

Moszkowski ..... Maleguena from Ballet "Boabdil."
1854.

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

Ladies are requested to remove their hats and will further show a gracious consideration for the Conductor, and also those who occupy seats in their vicinity, by refraining from replacing them before the last number of the concert is completed.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take their seat after the number has commenced.

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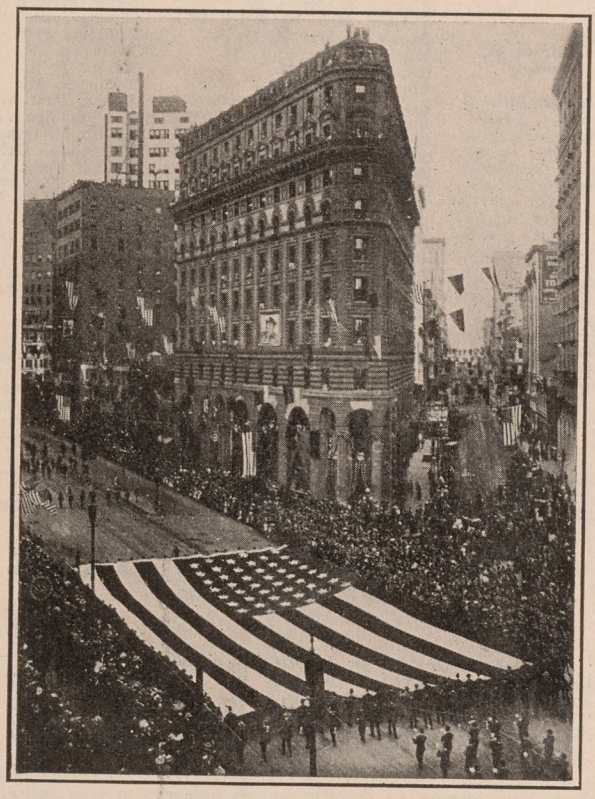

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THIRD SYMPHONY CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, November 15, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Mozart ..... Overture, "Marriage of Figaro."
1756-1791.

Rachmaninoff ..... Symphony No. 2, E Minor, op. 27.
1873.

I. Largo—Allegro Moderato.
II. Allegro Molto.
III. Adagio.
IV. Allegro Vivace.

S. Coleridge-Taylor ..... The Bamboula—Rhapsodic Dance.
1875-1912. (New—first time in San Francisco.)

Wagner ..... Siegfried's Funeral March from Die Gotterdammerung.
1813-1883.

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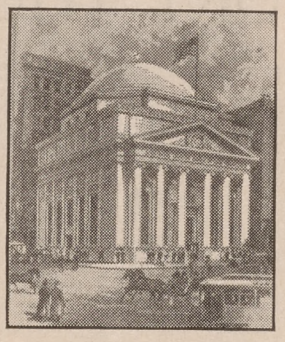

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PROGRAM NOTES :: By FELIX BOROWSKI

Symphony No. 6 (Pathetic)
B Minor. Opus 74

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

Tschaikowsky

TSCHAIKOWSKY composed, or sketched, a sixth symphony before the "Pathetic" symphony in B minor came into existence. The sketches for this work were made on the voyage from America to Hamburg in the spring of 1891. It would appear that much of the composition was brought into existence; but in one of those periods of depression, or doubt in his own genius as a creator, Tschaikowsky destroyed his work. ". . . The symphony is only a work written by dint of sheer will on the part of the composer; it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrecovable." Thus the Russian master wrote to Davidow in December, 1892.

In February, 1893, the first mention of the "Pathetic" symphony occurs in a letter written by Tschaikowsky to his brother, Anatol. He alludes to it as wholly occuping his thoughts. "I believe," said the composer, "that it comes into existence as the best of all my works." We hear more of the symphony in a letter written the following day to Davidow. This communication is important enough to warrant the fullness of the following quotation:

"I must tell you how happy I am about my work. As you know, I destroyed a symphony which I had partly composed and orchestrated in the autumn. I did wisely, for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was starting on my journey (the visit to Paris in December, 1892) the idea came to me for a new symphony. This time with a program; but a program of a kind which remains an enigma to all—let them guess it who can. The work will be entitled 'A Program Symphony' (No. 6). This program is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears. Now that I am home again, I have settled down to sketch out the work, and it goes with such ardor that in less than four days I have completed the first movement, while the rest of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance, the Finale will not be a great Allegro, but an Adagio of considerable dimensions. You can imagine what joy I feel at the conviction that my day is not yet over, and that I may still accomplish much. Perhaps I may be mistaken, but it does not seem likely. Do not speak of this to any one but Modeste."

Yet the composition of the symphony was not managed with the celerity which Tschaikowsky speaks of in the letter previously quoted. In August, 1893, Tschaikowsky speaks of sitting all day over two pages, and of the difficulty which the orchestration brings to him. In this same month he writes to his favorite nephew, Davidow,* that the symphony is quite the best, and particularly the most sincere of any work he had written. "I love it," said Tschaikowsky, "as I have never loved any of my musical offsprings before."

The symphony was composed at Klin, a two-storied country

*The "Pathetic" symphony is dedicated to him.

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house with a pretty garden around it, and the high road to Moscow passing through the woods by which the dwelling was surrounded. Tschaikowsky found rest and contentment in this secluded spot; but on October 19, 1893, he left Klin never to return. Did Tschaikowsky have any premonition that he was viewing for the last time the surroundings that he loved? Was the symphony to him the testament of death that the Requiem was to Mozart? It is certain that some such feeling was uppermost in his mind as Tschaikowsky passed out with his work en route to St. Petersburg. As the train sped through Frolovskoe, and the churchyard with its vista of little gleaming stones came into view, Tschaikowsky pointed out the place and said, "I shall be buried there, and people will point out my grave as they go by." Moreover, he repeated to Taneiew his desire to find a last resting place in the tranquil field of death that he had passed.

And so, in no apparent mood of sadness, but in a spirit of resignation to anything that Fate might bring, Tschaikowsky went on to the capital. The Sixth Symphony was to be produced October 28. At the rehearsals the work seemed to make no particular impression on the players, and Tschaikowsky, whose gentle soul was abnormally sensitive to outword influences, felt despondent as to the outcome of the concert. If he had any fears that his work would fail to win the triumph he expected, the result showed that those fears were justified. The symphony gained only a moderate success. It was applauded, and Tschaikowsky was recalled; but of the extraordinary enthusiasm, the deeply moved feeling that later the symphony aroused there was but little evidence at the first production.

The morning after the concert Tschaikowsky decided to send his work to the publisher, Jurgenson, of Moscow. He could not, however, decide upon a title. The name "program symphony" had been abandoned. Modeste, the composer's brother, suggested "Tragic Symphony." Tschaikowsky was not pleased either with this. Modeste left the room while his brother was still in a state of indecision, Suddenly the word "pathetic" occurred to him and Modeste turned back to suggest it to his brother. "I remember as though it were yesterday," said Modeste, in his biography of the composer, "how my brother exclaimed, 'Bravo, Modeste. Splendid! Pathetic!' Then and there he added to the score the title by which the symphony has always been known."

On November 1st Tschaikowsky went to a performance of Ostrowsky's play, "A Warm Heart." There was a discussion in the dressing room of the actor Warlamow concerning spiritualism. The actor in his jesting way protested against "those abnominations which reminded one of death." "There is plenty of time," laughed Tschaikowsky, "before we have to reckon with this snubnosed horror; it will not come to snatch us just yet! I feel that I shall live a long time." But the Russian master boasted overmuch. Five days later he was dead.

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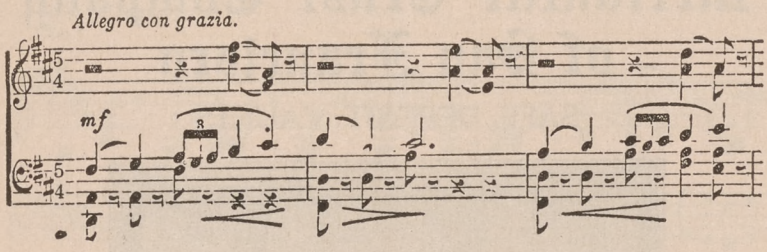
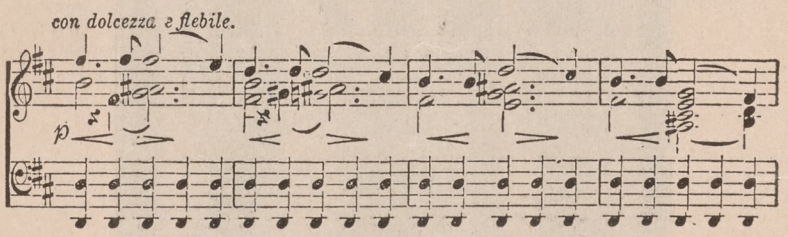
II. (Allegro con grazia, D major, 5-4 time.) The theme commences at once in the violoncellos, as follows:

No. 4



The whole first portion of the movement is built on this material. The Trio brings a new theme in the first violins and 'cellos on an organ-point consisting of repeated D's in the bassoons, basses and kettledrums.

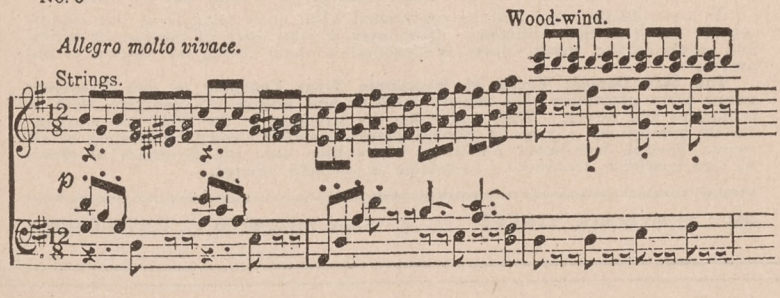
No. 5



This organ-point is forty measures long. After sundry attempts in the wind to return to the subject of the first part, it finally reappears in the violins and violoncellos. There is a coda, based, like the Trio, on an organ-point.

III. (Allegro molto vivace, G major, 12-8 (4-4) time.) The movement opens with the light figure heard alternately in the strings and woodwind, a subject which is given extensive development.

No. 6



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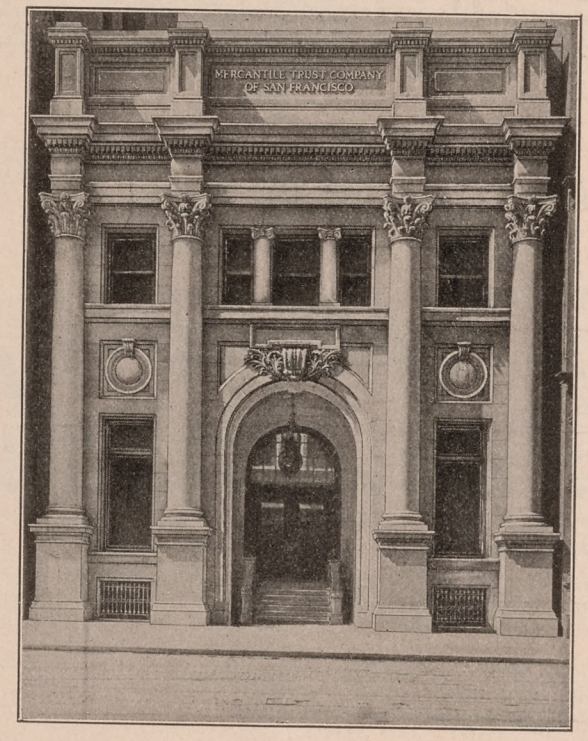

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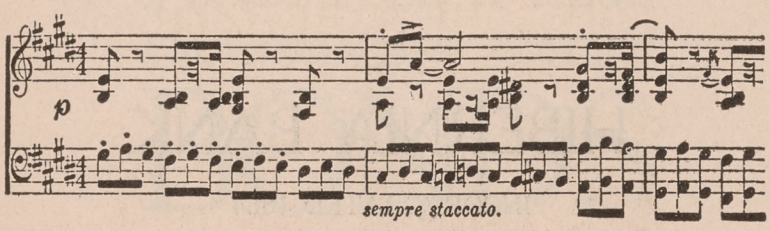
In conjunction with this there is presented by various wind instruments a figure of march-like character, which eventually appears as a definite theme put forward in E major by the clarinet with the triplet figure dancing beneath it in the lower strings. A small portion is quoted:

No. 7



There is development of this material, following which the first portion of the movement returns. The march-like figure is again continually suggested. It grows in intensity; there are furious scale passages thrown at each other by the strings and wind, and the march theme is shouted forth triumphantly by the full orchestra. This material is persistently employed to the end of the movement.

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PROGRAM

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Berlioz (1803-1869.) ..... Rakoczy March from "Damnation of Faust"

E. von Reznicek (1861.) ..... Overture, "Donna Diana" (New—first time in San Francisco.)

Massenet (1842-1912.) ..... Suite, "Scenes Pittoresque"

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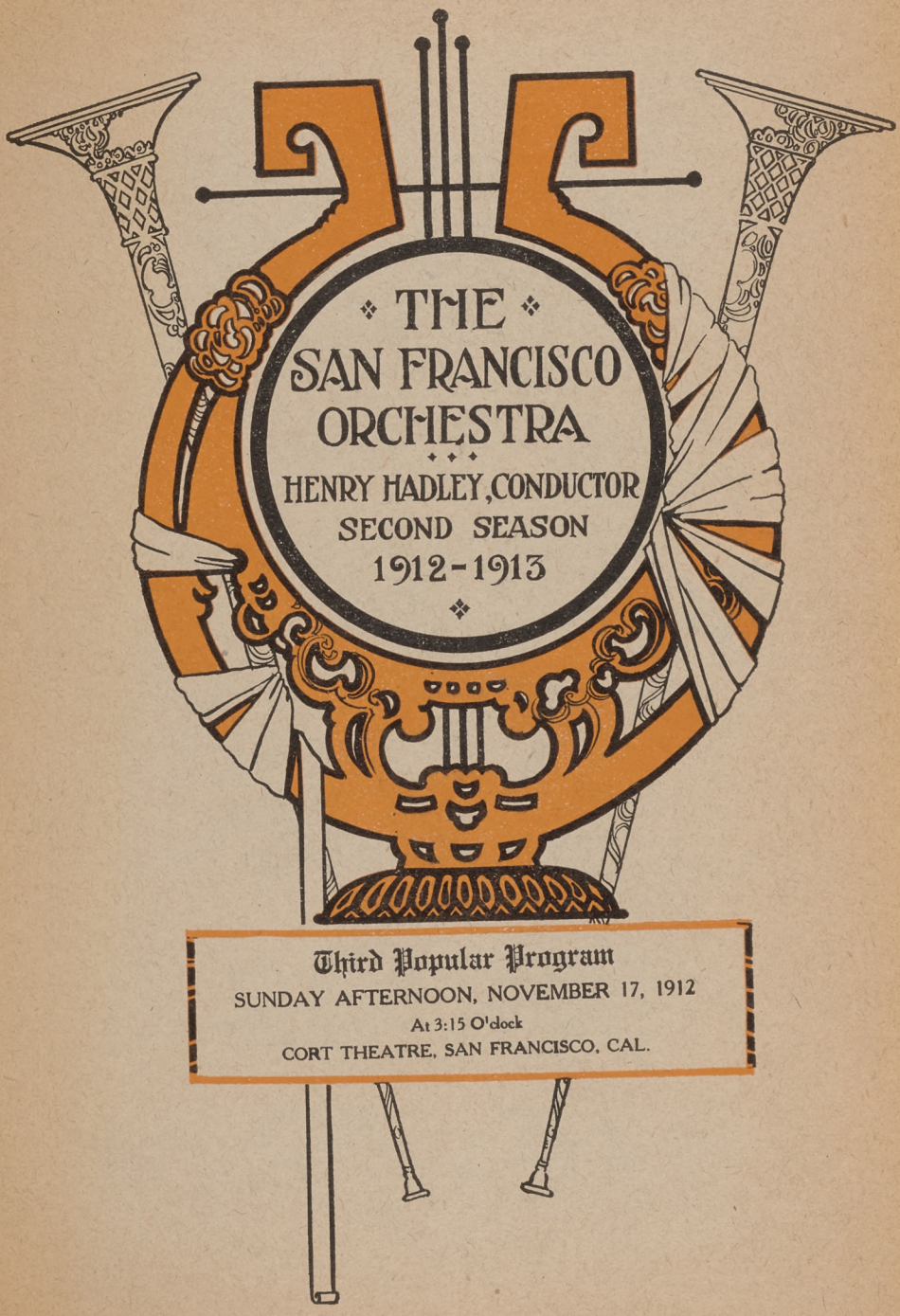
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Soloist: AGNES BERRY, Soprano

PROGRAM

PART I.

Berlioz (1803-1869.) ..... Rakoczy March from "Damnation of Faust"

E. von Reznicek (1861.) ..... Overture, "Donna Diana"
(New—first time in San Francisco.)

a. Puccini ..... Vissi d' Arte, from "La Tosca"

b. Woodman ..... An Open Secret

AGNES BERRY
Accompanist: Charles Lurvey

Massenet (1842-1912.) ..... Suite, "Scenes Pittoresque"

1. Marche. 2. Air de Ballet.
3. Angelus. 4. Fete Boheme.

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"THE SECRET OF SUSANNE"
In Italian
(Il Segreto Di Susanna)

Opera Comique, by Ermanno Wolf-Ferrari,
with orchestra and members of the Chicago Grand Opera Company

CHARACTERS

Count Gil (aged 30) ..... Alfreda Costa
The Countess Susanne, his wife (aged 20) ..... Marie Cayvan
Sante, a servant (aged 50) ..... George Vivian

The scene is laid in Piemonte.

Analytical Notes of Beethoven Symphony No. 5, to be Given at Greek Theatre, Berkeley, Saturday Afternoon, November 23rd, and at Fourth Symphony Concert, at Cort Theatre, Friday Afternoon, November 29th

PROGRAM NOTES :: By Hubbard William Harris

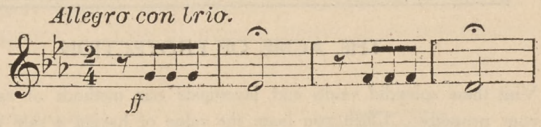
Symphony No. 5, C Minor, Opus 67.

Ludwig van Beethoven.
Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Of all the nine symphonies by Beethoven this one probably is the best known, the most generally comprehended, and the most widely popular. Each of its four movements is by itself a gem of the first brilliance, and collectively they constitute a work of the most imposing grandeur—without parallel, probably, in point of classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the mighty genius of its author. Although not pre-eminent in point of length nor profoundness of thought, it reveals nevertheless an exquisiteness of poise in its structure which entitles it to the first place among purely classic symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he sought here to convey; but these are altogether foreign to a full enjoyment and comprehension of the music, which is—music, abstractly; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type—molded into the purest and most ideal of forms by the deft hand of a master who understood in the most minute degree the principles of proportion and development as applied to the evolution of musical thought.

The first movement—in C minor, *Allegro con brio* and 2-4 time—is a wonderful example of thematic invention. It opens with a brief introduction:—

No. 1.



In the first two measures of the preceding illustration is to be found the rhythmical figure which is the basic element of the ensuing principal theme—and indeed, of the whole movement. This constitutes what has been called the "Fate" motive, tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated—not with Beethoven, but with one of his pupils, and that it was repudiated by the master.

The principal theme is sixteen measures long, the following quotation constituting its first half:—

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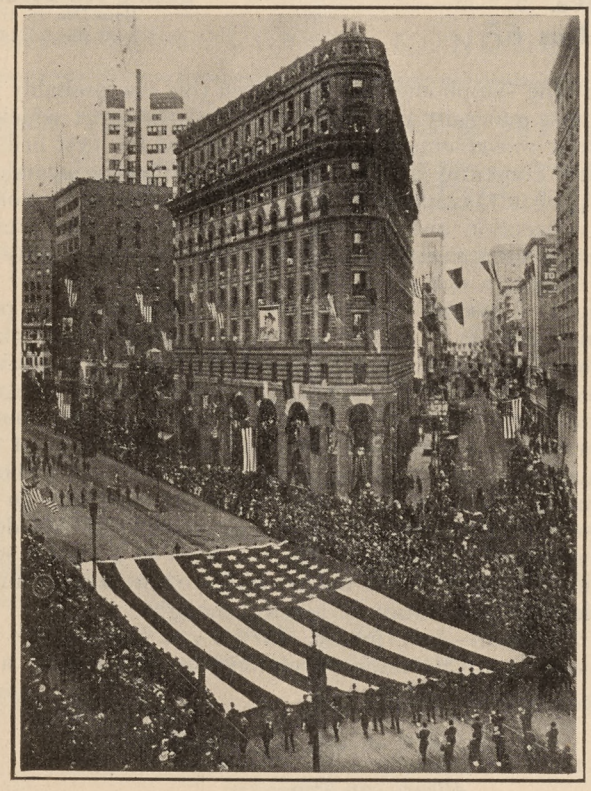

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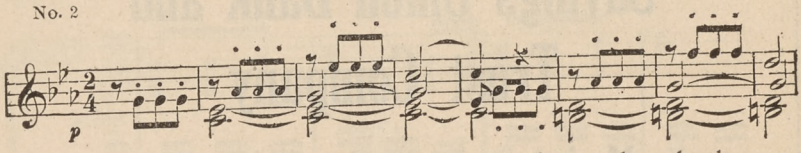
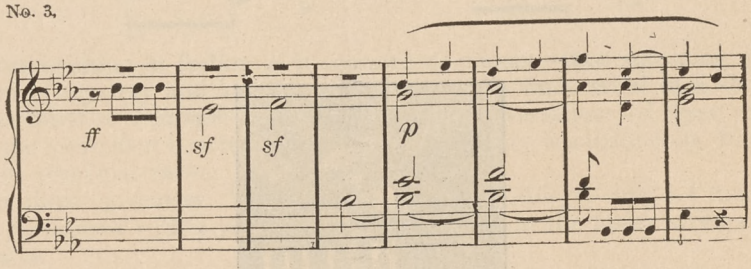


The extension passage which follows is not of great length, the second theme appearing at the fifty-ninth measure:—

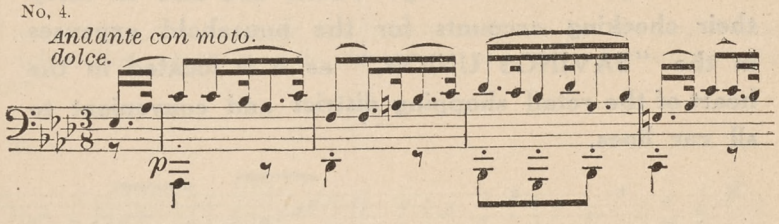
No. 3.



It will be apparent immediately that the rhythmical essence of the principal theme is imparted to the second (see first and seventh measures of the preceding illustration), and as the latter expands there will be heard constant allusions to the figure cited. The free-fantasia sets in with a re-assertion of the so-called "Fate" motive (as in the introduction), after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, the which is repeated with unremitting persistence—pulsating unceasingly throughout the movement, yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form—leading at length into the magnificent coda (also founded on the principal theme) which concludes the movement.

The second movement—in A flat major, *Andante con moto* and 3-8 time—is a singularly pacific and affecting composition, in the form of a "rondo with variations." The principal theme is as follows:—

No. 4.



This theme is subjoined by another melody, similar in style at the start—

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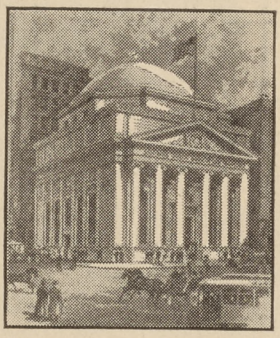

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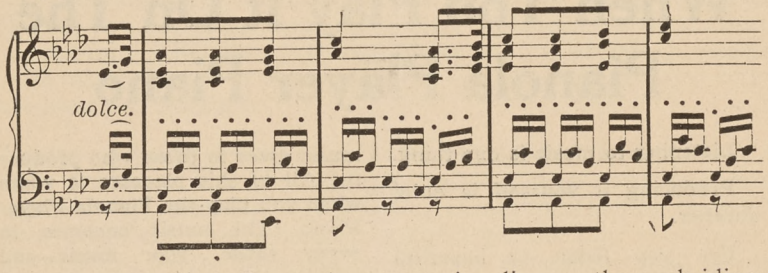
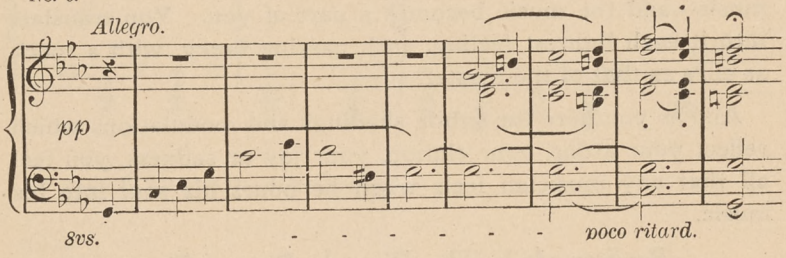
No. 5.



but more exulting in feeling as it soars to its climax—then subsiding into a strain of mystery and longing which eventually finds relief in a short, decisive burst of triumph. Then follow several variations of these melodies, the movement concluding with a long but very beautiful coda drawn from its principal theme.

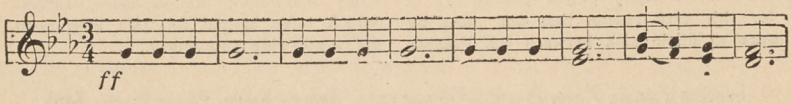
The third movement, "Scherzo"—in C minor, *Allegro* and 3-4 time—opens *pianissimo* with a peering, mystified theme in the lower strings:—

No. 6.



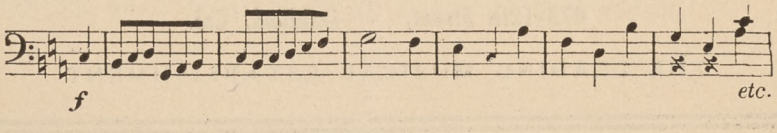
It will be of interest to observe in the ensuing subsidiary a close dynamic resemblance to the principal theme of the first movement:—

No. 7



The trio introduces a rapid and humorous figure for the double-basses and violoncellos, which is made the subject of a short but spirited fugal episode:—

No. 8.



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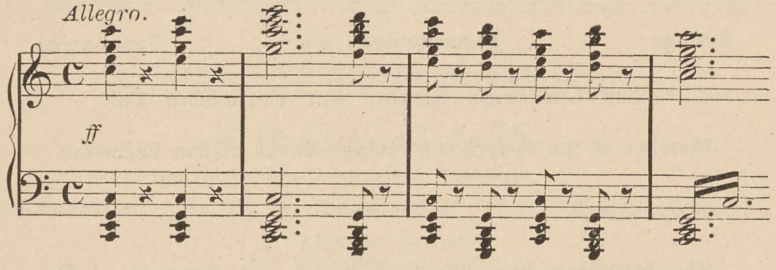
The commencement of the second part of the trio presents the amusing incident of two ineffectual attempts to start this theme—a third effort being successful. After the conclusion of the trio the scherzo is repeated—but with many changes in the scoring, the whole being kept *sotto voce* and for the most part *staccato*.

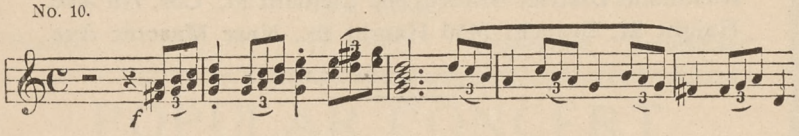
Instead of being detached, as usual, the scherzo leads without halt into the finale—in C major, *Allegro* and 4-4 time—which is reached through a heavy *crescendo*. The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo, and thus re-enforced the whole orchestra bursts forth into an exultant, triumphant song of rejoicing and victory:—

No. 9.



The second theme is as follows:—

No. 10.



The free-fantasia is comparatively short, being constructed principally from the material of the second theme. After this development has worked up to a tremendous climax—ending with four crashing chords, the time (which thus far has been 4-4) changes abruptly to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the scherzo (7) is now worked over briefly with new instrumentation, and in a manner somewhat similar to that in which it preceded the finale it is used again as an approach to the return of the heroic first theme. The usual recapitulation follows—leading into the mighty, rushing coda which terminates the movement and the symphony.

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The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Friday Afternoon, November 29, 1912, at 3:15 o'clock

at the CORT THEATRE

Soloist: TINA LERNER, Pianist

PROGRAM

Beethoven ..... Symphony No. 5

I. Allegro con brio.
II. Andante con moto.
III. Allegro, C minor.
IV. Allegro, C major.

Tschaikowsky ..... Concerto
Tina Lerner

Wagner ..... Overture, "Tannhauser"

POPULAR CONCERT

SUNDAY AFTERNOON, DECEMBER 1

PROGRAM

Soloist: TINA LERNER, Pianist

Mendelssohn ..... Overture, Ruy Blas

Grieg ..... { Heart Wounds / Last Spring
(For String Orchestra)

Tschaikowsky ..... Concerto
Tina Lerner

Liszt ..... Liebestraum

R. Strauss ..... Tone Poem—Death and Transfiguration

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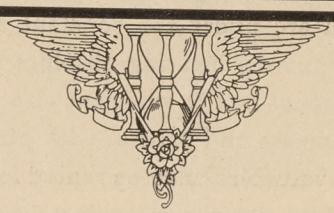

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Season 1912-1913

Friday Afternoon, Dec. 13, 1912

AT 3-15 O'CLOCK

at the

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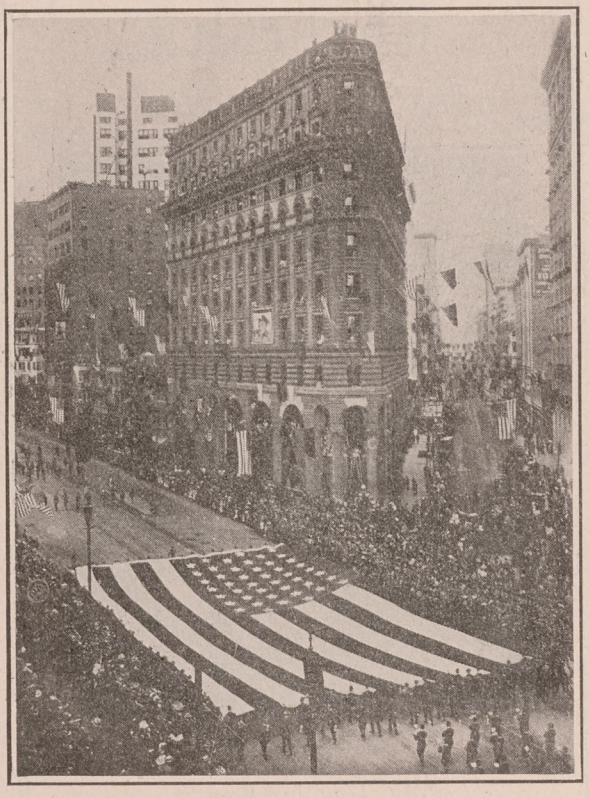

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WAGNER PROGRAM

RICHARD WAGNER — Born at Leipzig, May 22, 1813. Died at Venice, February 13, 1883.

Rienzi	Overture
Die Goetterdaemmerung	Siegfried's Rhine Journey
Parsifal	Transformation Scene and End of Act I
Siegfried	Forest Murmurs
Tristan and Isolde	Prelude and Love-Death

Important---Note Change in Concert Dates

SYMPHONY CONCERTS will be given at the Cort Theatre on Friday afternoons, December 20, January 3, January 17, January 24, January 31.

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PROGRAM NOTES :: By FELIX BOROWSKI

Overture to "Rienzi"

IN 1835 there was published in London a three-volume novel—"Rienzi, The Last of the Roman Tribunes"—by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style, and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English speaking countries. To satisfy the demands of foreign readers translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi," made by Barmann, attracted the attention of Wagner when he was in Dresden in 1837, and the composer, fired with the success of Meyerbeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring him fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the first two acts was completed in the spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for a production of his work.

Meyerbeer held out a helping hand to his colleague, then unknown and practically starving; but nothing came of a project to bring out "Rienzi" at the Opera, and Wagner took up the completion of his work with a view to its production in a German theater.

The third act was finished August, 1840, the overture having been sketched two months later. After many delays and bitter disappointments "Rienzi" finally came to a hearing at Dresden, October 20, 1842, under the conductorship of Reissiger, its success being great and unequivocal.

The overture opens with an introduction—Molto Sostenuto e maestoso, D major, 4-4 time—the first note being the trumpet call* which plays an important part in the third act of the opera. Soon the object of Rienzi's prayer is heard, first in the strings, then fortissimo in the woodwind and brass. This leads into an Allegro energico, the subject of which begins with the theme "Gegrusst sei hoher Tag" sung by the chorus at the end of the first act. Following this subject comes the battle hymn, "Sancto spirito cavaliere," played by the brass, fortissimo, with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

---

* One of the curiosities of musical literature—a work entitled "Contributions to an Insight into the Being of Wagnerian Art," by Edmund von Hagen—has much to say in reference to a supposed symbolical and momentous significance attached to this trumpet note. From fifty-three pages devoted to this note alone the following is quoted:

"The A, the first tone of Wagner's first published opera, tells us that Wagner is an organically creative artist. At the same time it is of beautiful significance that the trumpet call in question should also be a summons to freedom. Thus, this one tone in its form and capacity contains Wagner in nuce. The trumpeter who has to sound the A in question must know this. He must be inwardly conscious of what he is blowing when he blows this note; he must be penetrated through and through with the knowledge that this note belongs to liberty," etc., etc.

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Siegfried's Rhine Journey, from "Die Goetterdaemmerung."

THIS excerpt from "Die Goetterdaemmerung" is the interlude which separates the prelude to the first act of the music-drama and the act itself. It is well to recall that for her disobedience to his commands Wotan had condemned the Valkyrie, Brunnhilde, to sleep within a circle of raging fire, through which only a hero without fear can pass and awake her. Guided by the song of a bird Siegfried arrives at the flame-girt rock, and plunging through the fire awakens the slumbering Brunnhilde with a kiss, woos her, and claims her as his bride. It is with this incident that "Siegfried"—the music-drama preceding "Die Goetterdaemmerung"—comes to its conclusion.

In the prelude to the latter work Siegfried and Brunnhilde appear on the scene in the gray light of a dawning day. They have passed together many hours of wedded happiness, but now Siegfried must set forth in question of new adventures. Brunnhilde has taught her husband the wisdom of the gods, asking nothing of him but his love and constancy; and Siegfried swears that his love will never change, in pledge of which he gives Brunnhilde the fateful ring, which until now he had worn on his own finger. In her turn she gives Siegfried her charger, Grane, and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the halls of the Gibichungs. Brunnhilde stands on the cliff and watches the hero as he takes his way down the valley; from afar there comes up to her the sound of his horn.

"Parsifal." Transformation Scene and End of Act I.

ALTHOUGH Wagner had long meditated a work on the subject of "Parsifal" it was not until 1857 that he set out to labor upon it.

In 1877 the poem, its composition, ofter interrupted, was finished, and published in the Winter. Wagner began to compose the music in the latter months of 1877. The first act was completed the following year, and on Christmas day, 1878, the prelude was finished, and parts of the work were performed by the choir and orchestra of the Duke of Meiningen at Wagner's villa, "Wahnfried." This was at eight o'clock in the morning, and in honor of Cosima Wagner, whose birthday it was. Before an assemblage of the master's friends the prelude was repeated in the evening, and Wagner also conducted the Siegfried Idyll, and several works of Beethoven.

The second act was finished in October, 1878, the third in April of the following year. These were, however, merely completed

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sketches. The instrumentation still remained to be accomplished, and this occupied Wagner until 1882, the whole work having been brought to its conclusion at Palermo, January 13, 1882. On July 26th of this year "Parsifal" was produced at Bayreuth, Hermann Levi being the conductor.

Concerning the story of "Parsifal" Ernest Newman ("Wagner," by Ernest Newman, 1904) wrote:

"The events anterior to 'Parsifal,' which are communicated to us during the drama itself are as follows: The Holy Grail—the cup used at the Last Supper—is in the possession of the knights of the Grail, whose castle is at Montsalvat, in Spain. When Titurel, their leader, is near his end his son Amfortas is appointed to succeed him. Near by lives Klingsor, a magician, who, too sensual and worldly to be made a knight of the Grail, even after mutilating himself, has his revenge in seducing the knights by means of lovely women. Amfortas himself has succumbed to one of these—Kundry, a strange being, who, for laughing at Jesus when He was carrying His cross, has been doomed to wander in torment until some one shall deliver her by his love. During the infatuation of Amfortas, Klingsor takes from him the holy spear—the weapon with which the Roman soldier had pierced the Saviour's side. With this he gives Amfortas a wound that nothing can heal. The brotherhood thus mourns the loss of the spear, while Amfortas endures, in addition to his physical agony, the mental pain of knowing that all their misfortunes are due to his sin."

In the first act of the drama it is stated by Gurnemanz, a knight of the Grail. that there can be no recovery for Amfortas so long as the spear remains in the hands of Klingsor, and that a voice from the Grail had declared that "a guileless fool, the chosen one," alone could effect a cure. Parsifal appears, and having killed a swan, is bitterly reproached for his savage act by the assembled knights. Gurnemanz, believing that he may be the guileless fool, takes him to the Hall of the Grail in the hope that he will bring redemption to the stricken king. But Parsifal, having witnessed the uncovering of the Grail, which brings renewed strength to the knights, and having seen, too, the brotherhood partake of the Holy Supper, is merely mystified, and, in answer to Gurnemanz's anxious questionings, gives unintelligible replies. The knight, bitterly disappointed, turns the youth roughly away. In the second act Klingsor summons Kundry to his magic castle to accomplish the seduction and downfall of Parsifal, as she had accomplished that of Amfortas. Loathing her task, but submissive to the will of the magician, Kundry weaves, but unsuccessfully, her spells around the youth. A passionate kiss pressed on his lips by Kundry illuminates the soul of the guileless Parsifal. Starting up in terror, he understands for the first time the meaning of Amfortas' wound. He fells its burning agony in his own heart.

Parsifal spurns the woman, who calls upon Klingsor. The magician appears and hurls the sacred spear at the youth. The weapon remains, however, poised in the air above Parsifal's head. He seizes it, and, as Klingsor's castle falls in ruins, the "guileless one" sets out upon his long journey to seek the home of the Grail.

Good Friday Spell, Transformation Scene and Glorification.

The music for these pieces is taken from the third and last act of the work. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, an old man, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor Parsifal is made known, and Gurnemanz narrates how the Knights of

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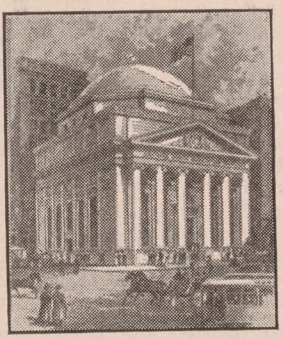

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the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine, or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring, and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand baptizes Kundry. He turns around and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer. They now proceed to the Hall of the Grail. Titurel has died of the privation caused by the withholding of the Grail, and his body is brought in for burial. Amfortas is also borne in on a litter; for he is about to uncover the holy chalice. Meanwhile Parsifal and his companions have entered unperceived. As Amfortas in agony exposes his wound Parsifal comes forward, touches it with the sacred spear, bidding him be healed. Parsifal then takes the Grail and kneels in prayer before it. The cup glows with light; from above a white dove ascends, and hovers over Parsifal who waves the chalice gently to and fro. Kundry sinks slowly down before him, and dies at his feet. Gurnemanz and Amfortas kneel in homage before Parsifal, and from above there floats down the sound of voices softly, "Wondrous work of Mercy! Salvation to the Savior."

"Siegfried," Forest Murmurs.

"SIEGFRIED" is, as Mr. Finck points out in his "Wagner and his Works," a "forest drama." The opening act has for its scene a large cavern in the midst of a forest, and the second act is also played before a forest cavern in which the dragon, Fafner, is guarding the treasured ring forged from the Rhine-gold.

It is in this act that Siegfried, sitting meditatively under a linden tree, hears the murmuring voices of the forest. His attention is attracted by the song of a bird perched on a branch of the tree above him. He endeavors to imitate with a reed pipe the notes which have been carried to his ears, but failing in his attempt Siegfried blows a call upon his silver horn. It is this call which brings out of his dark cavern the dragon Fafner. Siegfried gives battle to the monster and kills it. As he withdraws his sword from the dragon's breast the burning blood which gushes from the wound covers the hero's hand. Involuntarily lifting his fingers to his lips Siegfried, tasting the blood, discovers that he can now understand the bird's song, which tells him to secure the magic ring and the Tarnhelm from the dragon's cave. Having obtained these prizes the hero once more casts himself down beneath a tree, and again the voices of the forest murmur in his ear. The bird's song is heard once more telling Siegfried that, sleeping upon a solitary rock, surrounded by a wall of inextinguishable flame, there lies Brunnhilde, the beautiful Valkyrie, who can be awakened only by a hero whose soul has never known the meaning of fear, and who will brave the fire to win her. The act closes with Siegfried's joyful departure in quest of the woman whom he yearns to call his own.

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THE LEADING MUSICAL ESTABLISHMENT

"Tristan and Isolde,"
"Introduction and Love-Death."

THE Prelude (Vorspiel) to Tristan was composed at Zurich in 1857. The opera was not completed until the year 1859. The first concert performance of the prelude was at Prague (from manuscript) March 12, 1859, under Hans von Buelow's direction. The Death Song (Liebestod) also was performed in concerts before the production of the opera, of which it is the final scene. Wagner himself coupled the two numbers for concert performances and frequently conducted them in the year 1863.

Wagner has written the following in explanation of the prelude: "There is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives: desire, desire unquenchable, and ever freshly manifested longing—thirst and yearning. The only redemption: death, the sinking into oblivion, the sleep from which there is no awakening.

"The musician who chose this theme for the prelude to his love drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care: how he should set bounds to his fancy; for the exhaustion of the theme was impossible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, . . . till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-work of Night, out of which, so says the story, the ivy and the vine sprang forth in fast embrace o'er the tomb of Tristan and Isolde?"

When used in connection with the "Death Song," the prelude leads directly into the opening measures of this—of all laments the most pathetic. When Isolde finds Tristan dying, when he, softly calling her name, sinks dead in her arms, she falls unconscious on his body. Recovering, she fondles her dead lover, and sings this song of death. As she sings the last note she falls on his body and expires. The text is as follows:

"Mild and softly he is smiling; how his eyelids sweetly open!

"See, oh comrades! See you not how he beameth ever brighter, steeped in starlight borne above? See you not how his heart with lion zest, calmly and happy, beats in his breast? From his lips in heav'nly rest sweetest breath he softly sends; Harken, friends! Hear and feel ye not! Is it I alone am hearing strains so tender and endearing? Passion swelling, all things telling. Gently bounding, from him sounding, in me pushes, upward rushes, trumpet tone that round me gushes? Brighter growing, o'er flowing, are these breezes airy pillows? Are they balmy beauteous billows? How they rise and gleam and glisten! Shall I breathe them? Shall I listen? Shall I sip them, dive within them, to my panting breathing with them? In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking, in a kiss, highest bliss!" (English version by H. and F. Corder.)

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SIXTH SYMPHONY CONCERT

FRIDAY AFTERNOON
DECEMBER 20th, 1912

Soloist: GOTTFRIED GALSTON, Pianist

PROGRAM

Hadley (1874) ..... Symphony No. 4, in D minor, "North, East, South and West," Op. 64

(New—first time in San Francisco)

I. North—Lento.
II. East—Andante dolorosamente.
III. South—Scherzo.
IV. West—Allegro brillante.

Liszt ..... Concerto in E Flat, No. 1

GOTTFRIED GALSTON.

I. Allegro maestoso tempe guisto.
II. Allegretto vivace.
III. Allegro marziale animato.

MacDowell ..... Suite, No. Op: 42

I. In a Haunted Forest.
II. Summer Idyll.
III. In October.
IV. Shepherdess' Song.
V. Woodland Spirits.

Wagner ..... Overture, The Mastersingers

Owing to the length of this program, encores will not be permitted

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Special Notice—Guarantors and Subscribers are requested to promptly notify the manager, 711-712 Head Building, 209 Post Street, of changes in address.

The Free Public Library of San Francisco, Hayes and Franklin Streets, will place at the disposal of the public, scores and literature relating to compositions to be performed by the San Francisco Orchestra.

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SIXTH POPULAR CONCERT

The San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Sunday Afternoon, Dec. 22d, 1912, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Soloist: GOTTFRIED GALSTON, Pianist

Elgar.....March Pomp and Circumstance

Hadley.....Overture, "In Bohemia"

Liszt.....Concerto in E Flat

GOTTFRIED GALSTON.

I. Allegro Maestoso tempe guisto.
II. Allegretto vivace.
III. Allegro marziale animato.

Mozart.....Two movements from Symphony in G Minor

I. Allegro molto.
II. Menuetto.

German.....Three dances from Henry VIII

I. Morris Dance.
II. Shepherd's Dance.
III. Torch Dance.

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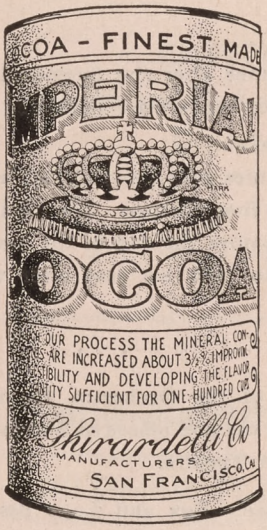

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There will be an intermission of ten minutes after the Symphonies. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take his seat after the number has commenced.

Tickets for all San Francisco Concerts of the Orchestra, for the convenience of the public, will be on sale at the box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

The prices of the Symphony Concerts are:—Box and Loge Seats, $3.00; Orchestra, $2.00; Balcony, $2.00, $1.50, $1.00; Gallery, $1.00, 75c.

The prices for the Popular Price Concerts are:—Box and Loge Seats, $1.50; Orchestra, $1.00; Balcony, $1.00, 75c, 50c.; Gallery, 50., 35c.

Tickets for all concerts will be placed on sale the Monday preceding the concerts. After 1:00 P. M., on the day of the concert, tickets are on sale at the Cort Theatre only.

The Board of Governors of The San Francisco Orchestra reserves the right to change dates of concerts and increase the prices of single seats for special occasions.

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Gottfried Galston

SOLOIST

Friday Afternoon, December 20

Sunday Afternoon, December 22

In a recent interview Gottfried Galston the pianist who is making his first American tour commented on the scarcity of great German pianists.

"When we look the matter full in the face we are surprised to find that Germany is by no means prodigal in her output of virtuosi—and I do not mean this only in respects to pianists, but of other productive artists—nay, and I am not even sure but one might add creative ones," said Mr. Galston. "Of secondary rank Germany supplies musicians of great numbers, but not always outside. The greatest pianists have been Poles, Russians, Hungarians, Austrians; the greatest violinists French, Belgian, Russian, Bohemian. And then, too, the greatest conductors, Czechs, Slavs, Magyars. Many of the great composers now attributed to Germany were not really Germans—Mozart was an Austrian; Beethoven was of Dutch extraction and spent the best part of his life in Vienna; Schubert was thoroughly Austrian and so was Johann Strauss, while Brahms lived and labored long in Vienna. But curiously enough, people do not stop to consider these things, but concede these masters one and all to Germany without a second thought."

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THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

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At 3:15 O'clock

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SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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John Josephs — N. Firestone — T. Yohner-Borghese
H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

SECOND VIOLINS

Ralph Wetmore, Principal.

L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

VIOLAS

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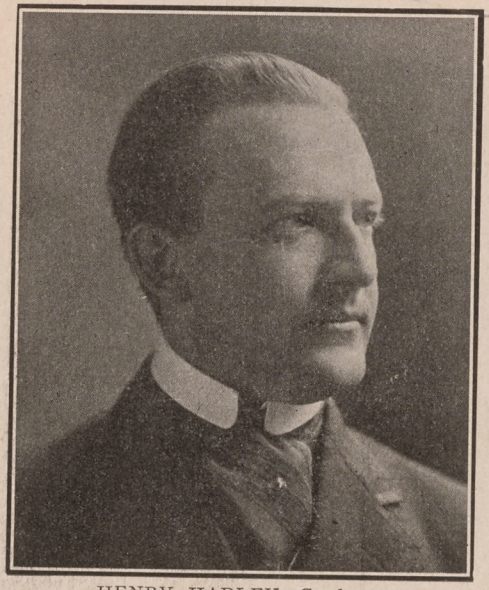

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Season 1912-1913

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AT 3-15 O'CLOCK

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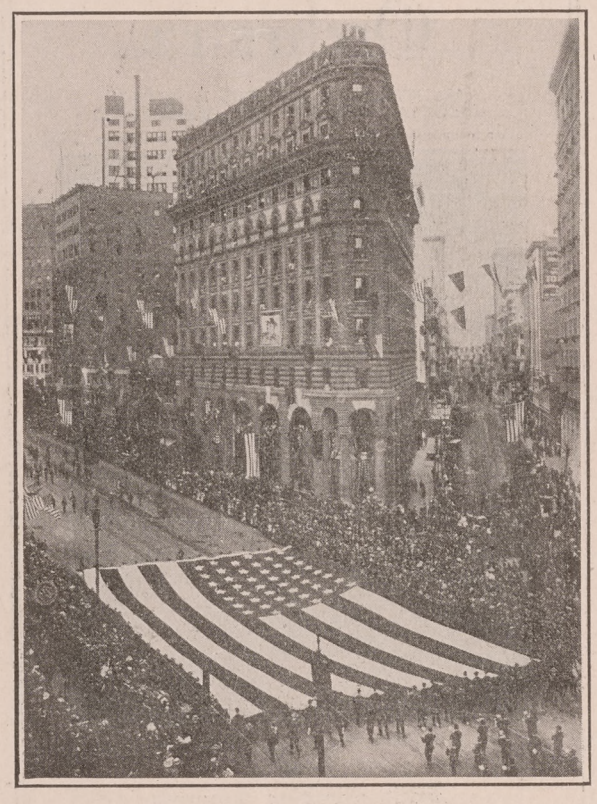

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at the CORT THEATRE

WAGNER PROGRAM

RICHARD WAGNER — Born at Leipzig, May 22, 1813. Died at Venice, February 13, 1883.

Rienzi ..... Overture
Die Goetterdaemmerung ..... Siegfried's Rhine Journey
Parsifal ..... Transformation Scene and End of Act I
Siegfried ..... Forest Murmurs
Tristan and Isolde ..... Prelude and Love-Death

Important---Note Change in Concert Dates

SYMPHONY CONCERTS will be given at the Cort Theatre on Friday afternoons, December 20, January 3, January 17, January 24, January 31.

POPULAR CONCERTS will be given on Sunday, December 22; Friday, January 10; Sunday, January 12; Sunday, January 19, and Sunday, February 2.

Kindly disregard the dates printed on the Season tickets.

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PROGRAM NOTES :: By FELIX BOROWSKI

Overture to "Rienzi"

IN 1835 there was published in London a three-volume novel—"Rienzi, The Last of the Roman Tribunes"—by Sir Edward Bulwer-Lytton. This work, which set forth in Lytton's perfervid style, and with more or less historical accuracy, the revolt led by Cola di Rienzi against the arbitrary power of the Roman nobles, achieved a triumphant success in English speaking countries. To satisfy the demands of foreign readers translations of Lytton's book were brought forth by publishers on the Continent. A German edition of "Rienzi," made by Barmann, attracted the attention of Wagner when he was in Dresden in 1837, and the composer, fired with the success of Meyerbeer's spectacular productions in Paris, saw in Lytton's novel the basis of an opera that should bring him fame as well as many riches.

Wagner wrote the text in July, 1838, at Riga, and the music of the first two acts was completed in the spring of the following year. Having progressed so far he resolved to set out for Paris in order to arrange for a production of his work.

Meyerbeer held out a helping hand to his colleague, then unknown and practically starving; but nothing came of a project to bring out "Rienzi" at the Opera, and Wagner took up the completion of his work with a view to its production in a German theater.

The third act was finished August, 1840, the overture having been sketched two months later. After many delays and bitter disappointments "Rienzi" finally came to a hearing at Dresden, October 20, 1842, under the conductorship of Reissiger, its success being great and unequivocal.

The overture opens with an introduction—Molto Sostenuto e maestoso, D major, 4-4 time—the first note being the trumpet call* which plays an important part in the third act of the opera. Soon the object of Rienzi's prayer is heard, first in the strings, then fortissimo in the woodwind and brass. This leads into an Allegro energico, the subject of which begins with the theme "Gegrusst sei hoher Tag" sung by the chorus at the end of the first act. Following this subject comes the battle hymn, "Sancto spirito cavaliere," played by the brass, fortissimo, with which is interspersed the motive of Rienzi's prayer. An extension of this theme is made by the introduction of another section, the melody "Rienzi, dir sei Preis," sung in the finale of the second act. There now follows a development, principally of the "Sancto spirito cavaliere" theme, and a shortened recapitulation of the first part of the work, together with a coda founded on the battle hymn.

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* One of the curiosities of musical literature—a work entitled "Contributions to an Insight into the Being of Wagnerian Art," by Edmund von Hagen—has much to say in reference to a supposed symbolical and momentous significance attached to this trumpet note. From fifty-three pages devoted to this note alone the following is quoted:

"The A, the first tone of Wagner's first published opera, tells us that Wagner is an organically creative artist. At the same time it is of beautiful significance that the trumpet call in question should also be a summons to freedom. Thus, this one tone in its form and capacity contains Wagner in nuce. The trumpeter who has to sound the A in question must know this. He must be inwardly conscious of what he is blowing when he blows this note; he must be penetrated through and through with the knowledge that this note belongs to liberty," etc., etc.

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Siegfried's Rhine Journey,
from "Die Goetterdaemmerung."

THIS excerpt from "Die Goetterdaemmerung" is the interlude which separates the prelude to the first act of the music-drama and the act itself. It is well to recall that for her disobedience to his commands Wotan had condemned the Valkyrie, Brunnhilde, to sleep within a circle of raging fire, through which only a hero without fear can pass and awake her. Guided by the song of a bird Siegfried arrives at the flame-girt rock, and plunging through the fire awakens the slumbering Brunnhilde with a kiss, woos her, and claims her as his bride. It is with this incident that "Siegfried"—the music-drama preceding "Die Goetterdaemmerung"—comes to its conclusion.

In the prelude to the latter work Siegfried and Brunnhilde appear on the scene in the gray light of a dawning day. They have passed together many hours of wedded happiness, but now Siegfried must set forth in question of new adventures. Brunnhilde has taught her husband the wisdom of the gods, asking nothing of him but his love and constancy; and Siegfried swears that his love will never change, in pledge of which he gives Brunnhilde the fateful ring, which until now he had worn on his own finger. In her turn she gives Siegfried her charger, Grane, and her shield. The sun rises as Siegfried sets out on his journey to the Rhine and the halls of the Gibichungs. Brunnhilde stands on the cliff and watches the hero as he takes his way down the valley; from afar there comes up to her the sound of his horn.

"Parsifal."
Transformation Scene and End of Act I.

ALTHOUGH Wagner had long meditated a work on the subject of "Parsifal" it was not until 1857 that he set out to labor upon it.

In 1877 the poem, its composition, ofter interrupted, was finished, and published in the Winter. Wagner began to compose the music in the latter months of 1877. The first act was completed the following year, and on Christmas day, 1878, the prelude was finished, and parts of the work were performed by the choir and orchestra of the Duke of Meiningen at Wagner's villa, "Wahnfried." This was at eight o'clock in the morning, and in honor of Cosima Wagner, whose birthday it was. Before an assemblage of the master's friends the prelude was repeated in the evening, and Wagner also conducted the Siegfried Idyll, and several works of Beethoven.

The second act was finished in October, 1878, the third in April of the following year. These were, however, merely completed

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sketches. The instrumentation still remained to be accomplished, and this occupied Wagner until 1882, the whole work having been brought to its conclusion at Palermo, January 13, 1882. On July 26th of this year "Parsifal" was produced at Bayreuth, Hermann Levi being the conductor.

Concerning the story of "Parsifal" Ernest Newman ("Wagner," by Ernest Newman, 1904) wrote:

"The events anterior to 'Parsifal,' which are communicated to us during the drama itself are as follows: The Holy Grail—the cup used at the Last Supper—is in the possession of the knights of the Grail, whose castle is at Montsalvat, in Spain. When Titurel, their leader, is near his end his son Amfortas is appointed to succeed him. Near by lives Klingsor, a magician, who, too sensual and worldly to be made a knight of the Grail, even after mutilating himself, has his revenge in seducing the knights by means of lovely women. Amfortas himself has succumbed to one of these—Kundry, a strange being, who, for laughing at Jesus when He was carrying His cross, has been doomed to wander in torment until some one shall deliver her by his love. During the infatuation of Amfortas, Klingsor takes from him the holy spear—the weapon with which the Roman soldier had pierced the Saviour's side. With this he gives Amfortas a wound that nothing can heal. The brotherhood thus mourns the loss of the spear, while Amfortas endures, in addition to his physical agony, the mental pain of knowing that all their misfortunes are due to his sin."

In the first act of the drama it is stated by Gurnemanz, a knight of the Grail, that there can be no recovery for Amfortas so long as the spear remains in the hands of Klingsor, and that a voice from the Grail had declared that "a guileless fool, the chosen one," alone could effect a cure. Parsifal appears, and having killed a swan, is bitterly reproached for his savage act by the assembled knights. Gurnemanz, believing that he may be the guileless fool, takes him to the Hall of the Grail in the hope that he will bring redemption to the stricken king. But Parsifal, having witnessed the uncovering of the Grail, which brings renewed strength to the knights, and having seen, too, the brotherhood partake of the Holy Supper, is merely mystified, and, in answer to Gurnemanz's anxious questionings, gives unintelligible replies. The knight, bitterly disappointed, turns the youth roughly away. In the second act Klingsor summons Kundry to his magic castle to accomplish the seduction and downfall of Parsifal, as she had accomplished that of Amfortas. Loathing her task, but submissive to the will of the magician, Kundry weaves, but unsuccessfully, her spells around the youth. A passionate kiss pressed on his lips by Kundry illuminates the soul of the guileless Parsifal. Starting up in terror, he understands for the first time the meaning of Amfortas' wound. He fells its burning agony in his own heart.

Parsifal spurns the woman, who calls upon Klingsor. The magician appears and hurls the sacred spear at the youth. The weapon remains, however, poised in the air above Parsifal's head. He seizes it, and, as Klingsor's castle falls in ruins, the "guileless one" sets out upon his long journey to seek the home of the Grail.

Good Friday Spell, Transformation Scene and Glorification.

The music for these pieces is taken from the third and last act of the work. The scene presents a pleasant landscape with a hermitage in the foreground. Gurnemanz, an old man, emerges from his hut. He has heard groans, and proceeding to a thicket of brambles discovers the unconscious form of Kundry. He restores her to consciousness and learns that she has come to resume her services to the Knights of the Grail. Soon a knight in black armor appears. It is Parsifal who has searched long and vainly for the home of the Grail. Gurnemanz, not having recognized the stranger, reproaches him for having entered armed the sacred precincts of the Grail. Laying aside his armor Parsifal is made known, and Gurnemanz narrates how the Knights of

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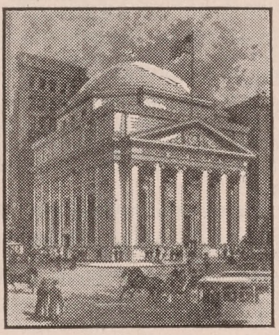

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the Grail have fallen upon an evil plight; for Amfortas no longer takes the hallowed cup from out its shrine, or administers the sacred food. Parsifal is overcome with grief and anguish. He is led by Gurnemanz and Kundry to a spring, and there the woman bathes his feet and dries them with her hair, while Gurnemanz anoints him king. Parsifal bends down to the spring and taking a little water in his hand baptizes Kundry. He turns around and perceives the smiling beauty of the woods and fields, and Gurnemanz explains that the loveliness of nature on this Good Friday is an expression of the world's gratitude to the Redeemer. They now proceed to the Hall of the Grail. Titurel has died of the privation caused by the withholding of the Grail, and his body is brought in for burial. Amfortas is also borne in on a litter; for he is about to uncover the holy chalice. Meanwhile Parsifal and his companions have entered unperceived. As Amfortas in agony exposes his wound Parsifal comes forward, touches it with the sacred spear, bidding him be healed. Parsifal then takes the Grail and kneels in prayer before it. The cup glows with light; from above a white dove ascends, and hovers over Parsifal who waves the chalice gently to and fro. Kundry sinks slowly down before him, and dies at his feet. Gurnemanz and Amfortas kneel in homage before Parsifal, and from above there floats down the sound of voices softly, "Wondrous work of Mercy! Salvation to the Savior."

"Siegfried," Forest Murmurs.

"SIEGFRIED" is, as Mr. Finck points out in his "Wagner and his Works," a "forest drama." The opening act has for its scene a large cavern in the midst of a forest, and the second act is also played before a forest cavern in which the dragon, Fafner, is guarding the treasured ring forged from the Rhine-gold.

It is in this act that Siegfried, sitting meditatively under a linden tree, hears the murmuring voices of the forest. His attention is attracted by the song of a bird perched on a branch of the tree above him. He endeavors to imitate with a reed pipe the notes which have been carried to his ears, but failing in his attempt Siegfried blows a call upon his silver horn. It is this call which brings out of his dark cavern the dragon Fafner. Siegfried gives battle to the monster and kills it. As he withdraws his sword from the dragon's breast the burning blood which gushes from the wound covers the hero's hand. Involuntarily lifting his fingers to his lips Siegfried, tasting the blood, discovers that he can now understand the bird's song, which tells him to secure the magic ring and the Tarnhelm from the dragon's cave. Having obtained these prizes the hero once more casts himself down beneath a tree, and again the voices of the forest murmur in his ear. The bird's song is heard once more telling Siegfried that, sleeping upon a solitary rock, surrounded by a wall of inextinguishable flame, there lies Brunnhilde, the beautiful Valkyrie, who can be awakened only by a hero whose soul has never known the meaning of fear, and who will brave the fire to win her. The act closes with Siegfried's joyful departure in quest of the woman whom he yearns to call his own.

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"Tristan and Isolde,"
"Introduction and Love-Death."

THE Prelude (Vorspiel) to Tristan was composed at Zurich in 1857. The opera was not completed until the year 1859. The first concert performance of the prelude was at Prague (from manuscript) March 12, 1859, under Hans von Buelow's direction. The Death Song (Liebestod) also was performed in concerts before the production of the opera, of which it is the final scene. Wagner himself coupled the two numbers for concert performances and frequently conducted them in the year 1863.

Wagner has written the following in explanation of the prelude: "There is no end to the yearnings, the longing, the delight and the misery of love. World, might, fame, splendor, honor, knighthood, truth and friendship all vanish like a baseless dream. Only one thing survives: desire, desire unquenchable, and ever freshly manifested longing—thirst and yearning. The only redemption: death, the sinking into oblivion, the sleep from which there is no awakening.

"The musician who chose this theme for the prelude to his love drama, as he felt that he was here in the boundless realm of the very element of music, could have only one care: how he should set bounds to his fancy; for the exhaustion of the theme was impossible. Thus he took once for all this unsatiable desire; in long-drawn accents it surges up, from its first timid confession, its softest attraction, through throbbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, . . . till at last, in the depth of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-work of Night, out of which, so says the story, the ivy and the vine sprang forth in fast embrace o'er the tomb of Tristan and Isolde?"

When used in connection with the "Death Song," the prelude leads directly into the opening measures of this—of all laments the most pathetic. When Isolde finds Tristan dying, when he, softly calling her name, sinks dead in her arms, she falls unconscious on his body. Recovering, she fondles her dead lover, and sings this song of death. As she sings the last note she falls on his body and expires. The text is as follows:

"Mild and softly he is smiling; how his eyelids sweetly open!

"See, oh comrades! See you not how he beameth ever brighter, steeped in starlight borne above? See you not how his heart with lion zest, calmly and happy, beats in his breast? From his lips in heav'nly rest sweetest breath he softly sends; Harken, friends! Hear and feel ye not! Is it I alone am hearing strains so tender and endearing? Passion swelling, all things telling. Gently bounding, from him sounding, in me pushes, upward rushes, trumpet tone that round me gushes? Brighter growing, o'er flowing, are these breezes airy pillows? Are they balmy beauteous billows? How they rise and gleam and glisten! Shall I breathe them? Shall I listen? Shall I sip them, dive within them, to my panting breathing with them? In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking, in a kiss, highest bliss!" (English version by H. and F. Corder.)

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SIXTH SYMPHONY CONCERT

FRIDAY AFTERNOON
DECEMBER 20th, 1912

Soloist: GOTTFRIED GALSTON, Pianist

PROGRAM

Hadley.....Symphony No. 4, in D minor,
1874 "North, East, South and West," Op. 64

(New—first time in San Francisco)

I. North—Lento.
II. East—Andante dolorosamente.
III. South—Scherzo.
IV. West—Allegro brillante.

Liszt.....Concerto in E Flat, No. 1

GOTTFRIED GALSTON.

I. Allegro maestoso tempe guisto.
II. Allegretto vivace.
III. Allegro marziale animato.

MacDowell.....Suite, No. Op: 42

I. In a Haunted Forest.
II. Summer Idyll.
III. In October.
IV. Shepherdess' Song.
V. Woodland Spirits.

Wagner.....Overture, The Mastersingers

Owing to the length of this program, encores will not be permitted

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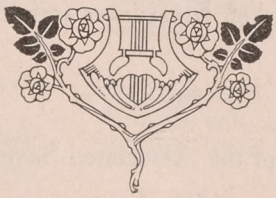

PROGRAM

Soloist: GOTTFRIED GALSTON, Pianist

Elgar.....March Pomp and Circumstance

Hadley.....Overture, "In Bohemia"

Liszt.....Concerto in E Flat

GOTTFRIED GALSTON.

I. Allegro Maestoso tempe guisto.
II. Allegretto vivace.
III. Allegro marziale animato.

Mozart.....Two movements from Symphony in G Minor

I. Allegro molto.
II. Menuetto.

German.....Three dances from Henry VIII

I. Morris Dance.
II. Shepherd's Dance.
III. Torch Dance.

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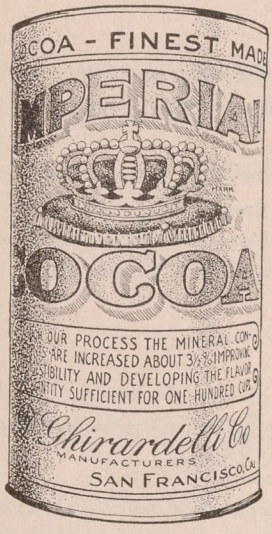

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POST AND MONTGOMERY STS.

Gottfried Galston

SOLOIST

Friday Afternoon, December 20
Sunday Afternoon, December 22

In a recent interview Gottfried Galston the pianist who is making his first American tour commented on the scarcity of great German pianists.

"When we look the matter full in the face we are surprised to find that Germany is by no means prodigal in her output of virtuosi—and I do not mean this only in respects to pianists, but of other productive artists—nay, and I am not even sure but one might add creative ones," said Mr. Galston. "Of secondary rank Germany supplies musicians of great numbers, but not always outside. The greatest pianists have been Poles, Russians, Hungarians, Austrians; the greatest violinists French, Belgian, Russian, Bohemian. And then, too, the greatest conductors, Czechs, Slavs, Magyars. Many of the great composers now attributed to Germany were not really Germans—Mozart was an Austrian; Beethoven was of Dutch extraction and spent the best part of his life in Vienna; Schubert was thoroughly Austrian and so was Johann Strauss, while Brahms lived and labored long in Vienna. But curiously enough, people do not stop to consider these things, but concede these masters one and all to Germany without a second thought."

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HENRY HADLEY, Conductor

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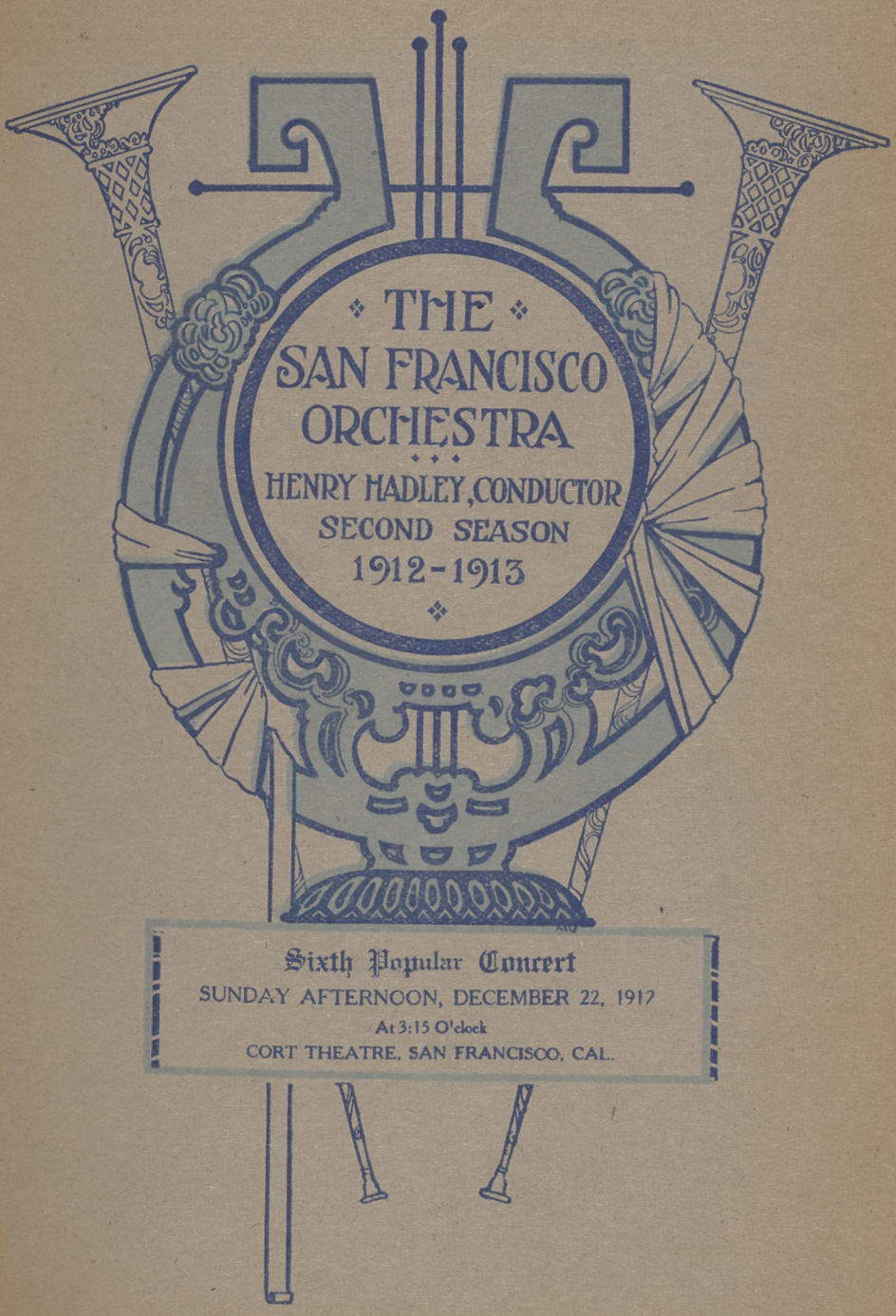

Sixth Popular Concert

SUNDAY AFTERNOON, DECEMBER 22, 1912

At 3:15 O'clock

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MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Sixth Popular Concert

Season 1912-1913

Sunday Afternoon, Dec. 22, 1912

AT 3-15 O'CLOCK

at the

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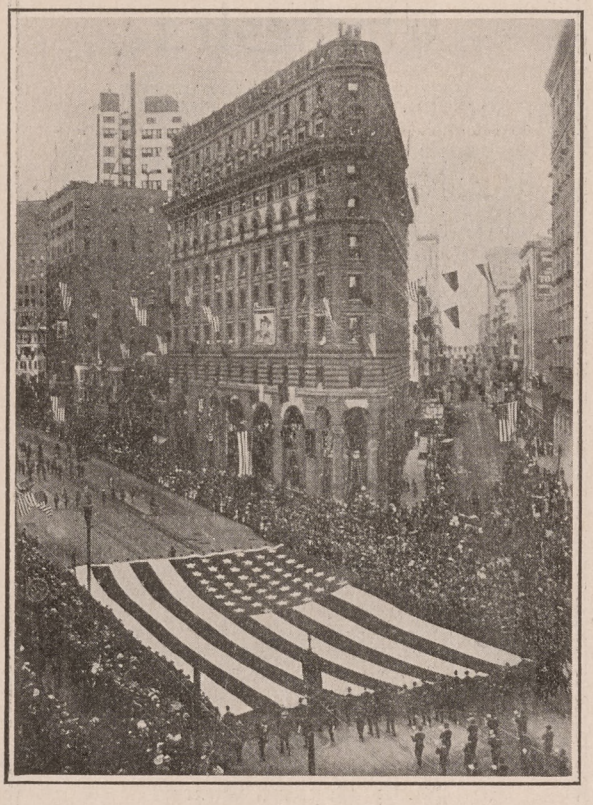

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Elgar (1857) ..... March—"Pomp and Circumstance"

Hadley (1874) ..... Overture, "In Bohemia"

Liszt (1811-1886) ..... Concerto in E Flat, No. 1

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III. Allegro marziale animato.

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The play covers California's early history. First: The dream of colonization; early pioneer struggles, hardships and disappointments. Second: Realization of the dream; dominance of Spanish rule; the Missions' ascendency; conversion of the Indians; gay social life of Monterey. Third: The dream broken; Missions forsaken; last of the early Franciscan Padres.

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The Mission Play is to California what the Passion Play is to Oberammergau. Its establishment as an annual event marks an epoch in the American drama. Critics declare that to see it is worth a transcontinental journey.

San Gabriel is on Southern Pacific, nine miles from Los Angeles, with frequent service by Pacific Electric Railway direct to Mission Theatre. It is also reached by a fine Auto Boulevard and there are ample parking facilities for automobiles.

PROGRAM NOTES :: By FELIX BOROWSKI

Concerto for Pianoforte No. 1 E Flat,

Franz Liszt

Born Oct. 22, 1811, at Raiding, Hungary.
Died July 31, 1886, at Bayreuth.

THE exact date of the composition of this, the first of Liszt's two concertos for piano and orchestra, has never been definitely known; but it is a product of the year 1848 or 1849. In the form in which it appeared at that time the concerto failed to give satisfaction to Liszt, and he revised it in 1853. The first performance of the work did not come until 1855, when it was played by the composer at a concert at Weimar—it was one of a series of performances given up to compositions and orchestral interpretations by Berlioz—the orchestra being directed by the French master. According to Ramann the date of this concert was February 16, but in his "Life of Berlioz," J. G. Prodhomme asserts that the concerts did not begin until the 17th, and that they closed on the 21st. With the exception of Liszt's concerto, all the numbers on the program were by Berlioz. Liszt's work was played from manuscript, the publication of the concerto not taking place until 1857, when it was brought out by Haslinger of Vienna. It must have been immediately after its publication that Dionys Pruckner played the E flat concerto at a Spirituelle Konzert at Vienna in the season of 1856-57.

This performance aroused the ire of Hanslick, the critic of the *Wiener Presse,* who poured the full measure of his scorn upon the composition, and so effectually annihiliated it that no further interpretation took place until 1869, in which year Sophie Menter, in spite of the warnings and admonitions of her friends and colleagues, played the concerto and, to the astonishment of all, with great success.

The form of the work departs from the traditional model, and more nearly approaches the construction of the symphonic poems, in which a few themes only are given employment, and these transformed by changes of time and rhythm.

The concerto opens at once with the principal theme (Allegro maestoso, Tempo giusto, E flat major, 4-4 time) given out in a decisive fortissimo by the strings, with interpolated chords for the wind. To this theme Liszt was accustomed to sing for the diversion of his friends, "Das versteht ihr alle nicht." The piano enters at the fifth bar. There is a cadenza, and the original theme is given development, to which is added certain episodical material. The second theme appears in the muted basses (Quasi Adagio, B major, 12-8 time), in the first violins, and then is given development by the solo instrument. Towards the close of this section a solo flute brings forward a melody over a long continued trill in the piano. This is reheard in the later portions of the work. The trill still continuing in the piano part, a clarinet leads through a reminiscence of the opening theme of the Adagio into the Scherzo.

(Allegretto vivace, E flat minor, 3-4 time.) It is in the beginning of this movement that Liszt employed the triangle which gave such dire offense to the artistic susceptibilities of Hanslick, previously referred to. The strings pizzicato foreshadow the theme which appears in the piano, capricioso scherzando. There is a cadenza at the close of this section, which brings back suggestions of the opening theme of the concerto. After some octave passages in the solo instrument (Allegro animato) this theme is rehead in the orchestra, and the piano enters much in the same fashion as at the beginning

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of the piece. There is a return to the trill in the piano, and to the melody above it that had formed the closing portion of the Adagio. The time quickens, there is a crescendo, and another entrance of the principal theme.

The closing section (Allegro marziale animato, E flat major, 4-4 time) follows immediately. That Liszt would be likely to understand and express his own methods of composition better than anyone else is a sufficient reason for a quotation from his description of the construction of this last section of his concerto. The matter is contained in the letter to his uncle, Edouard Liszt.

"The fourth movement of the concerto from the Allegro Marziale corresponds to the second movement, Adagio. It is merely an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This method of binding together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a variant and working up in the major of the motive of the Scherzo, until finally the first motive on the dominant pedal B flat, with a trill accompaniment, comes in and concludes the whole."

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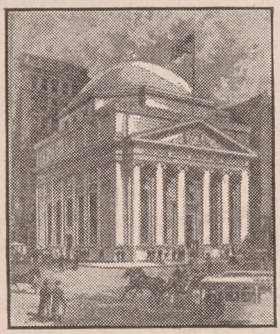

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PROGRAM NOTES :: By GEO. P. UPTON

Symphony No. 550 in G Minor

IN Mozart's autograph catalogue, the symphony in G minor is set down as written July 25, 1788, which refers probably to the day of completion. As the E flat was finished June 26, it is evident that it was composed between these two dates. Of the sixteen symphonies written between 1773 and 1788 this is the only one in the minor key, and from this fact many authorities have attributed to it an expression of sorrow. It is curious, by the way, how these authoroties differ. Nohl says it displays energy, struggle, and victory. Hoffmann writes: "Love and melancholy breathe forth in purest spirit tones"; and Jahn attributes to it a feeling of deep sadness. "Minor key" has become with us the synonyme of sombreness, sadness, and melancholy; but Mozart's sadness is not of the tragic kind. Once in the realm of instrumental music, his Hellenic nature never could succumb to the deep distresses of the soul. The restlessness of the first and second movements, the energy of the themes of the Minuet and Finale, the sudden transition from piano to fortissimo, instead of giving us the impression of real anguish or despair, as these writers would have us believe, seem more like the expression of a ruffled temper on the part of the composer. The symphony has always been a great favorite with composers. Schubert said: "You can hear the angels singing in it." Mendelssohn held it in high esteem; and there is a report that Beethoven scored it over for orchestra from a piano edition, though the score has never been found. Mozart himself was very fond of it, and after its first performance made a second score, adding two clarinet to the oboes, and making other changes to suit the new arrangement. All is clear, beautiful, and full of life and energy from the opening phrase, which embodies the character of the whole movement, to the last note. Mozart reared this monument of orchestral writing with the modest means of what would nowadays be called a small orchestra, consisting, besides the string quartet, of two horns, a flute, two clarinets, two oboes, and two bassoons.

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SEVENTH SYMPHONY CONCERT

FRIDAY AFTERNOON
JANUARY 3, 1913

Soloist, ARTHUR HADLEY, Violoncello

PROGRAM

Brahms.....Symphony No. 3

Hadley.....Konzertstueck for Violoncello and Orchestra
MR. ARTHUR HADLEY

Debussy.....March e'cossaise sur un Theme Populaire
(First time in San Francisco

Weber.....Overture, "Euryanthe"

SEVENTH POPULAR CONCERT

FRIDAY AFTERNOON
JANUARY 10, 1913

Soloist, MISS IRMA SEYDEL, Violinist

PROGRAM

Massenet.....Overture, "Phedre"

Lalo.....Overture—L'Roi Dys

Concerto for Violin and Orchestra
MISS IRMA SEYDEL

Hadley.....Suite from "The Atonement of Pan"

Tschaikowsky.....Overture 1812

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Maintained by the

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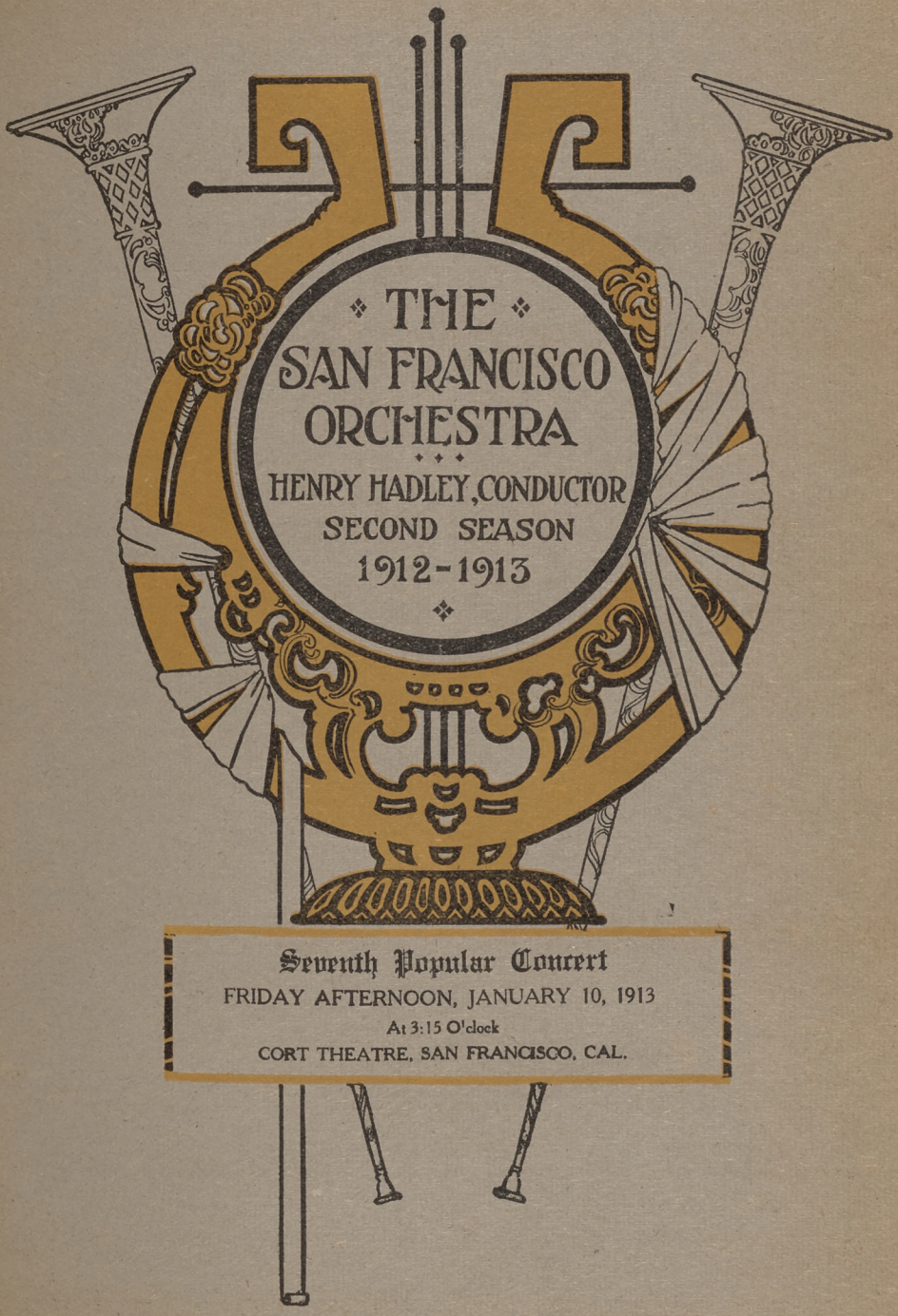

Seventh Popular Concert

FRIDAY AFTERNOON, JANUARY 10, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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Friday afternoon, January 17, 1913—EIGHTH SYMPHONY.

Sunday afternoon, January 19, 1913—NINTH POPULAR.

Friday afternoon, January 24, 1913—NINTH SYMPHONY.

Sunday Afternoon, January 26, 1913

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Outside of Regular Subscription Season

Friday afternoon, January 31, 1913—TENTH SYMPHONY.

Sunday afternoon, February 2, 1913—TENTH POPULAR.

The tenth popular concert, which marks the close of the regular Subscription season of 1912-1913, will be devoted to the performances of two choral works—Massenet's "Eve," in three parts, and Hadley's "In Music's Praise"—with SOLOISTS, CHORUS and ORCHESTRA.

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(Approved June 2, 1897.)

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Section 1. No person shall wear any hat or bonnet or other head covering within any licensed theater in this City and County during the rendition of any program on the stage or platform of said theater, but every such hat, bonnet or other head covering shall be removed from the head of the person wearing the same, during the time of performance in said theater, or during the rendition of the program on the stage or platform of said theater; **provided, however,** that the above inhibition shall not be held to include skull-caps, lace coverings or other small or closely fitting headdress or covering which does not interfere with or obstruct the view of the stage or platform of such theater of persons in the rear of such wearers while in such theater.

Section 2. No person, firm or corporation having the lease, management or control of any licensed theater shall permit any person, during the time of performance in such theater or during the rendition of any program on the stage or platform of said theater, to wear any hat, bonnet or covering for the head contrary to the provisions of Section 1 of this Order; and every person, firm or corporation having the lease, management or control of any licensed theater shall give notice of the provisions of this Order by distributing or causing to be distributed, at or before the commencement of such performance or the rendition of such program, generally, among those present thereat, notices of said Order printed or otherwise published on cards, handbills or other devices, or in a conspicuous portion of the program.

Section 3. Any person who shall violate the provisions of Section 2 of this Order shall be guilty of a misdemeanor, and, upon conviction, shall be punishable by a fine not less than $10 nor more than $25, or imprisonment in the County Jail not less than two days nor more than ten days, or by both such fine and imprisonment.

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San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Seventh Popular Concert

Season 1912-1913

Friday Afternoon, Jan. 10, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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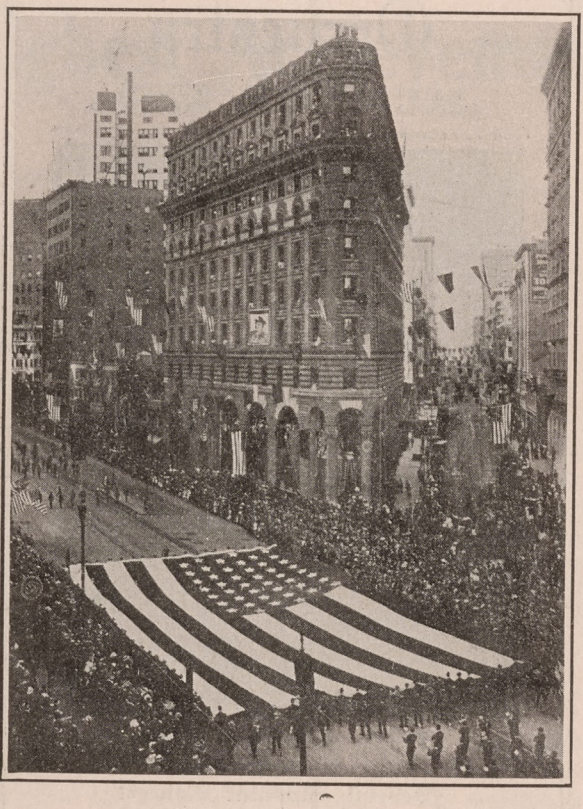

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SEVENTH POPULAR CONCERT

Friday Afternoon, January 10, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist, MAUD POWELL, Violinist

PROGRAM

Gounod.....Grand March, "La Reine de Saba"
1818-1893

Lalo.....Overture, "Le Roi d' Ys"
1823-1892

Bruch...Concerto for Violin and Orchestra, in G Minor, No. 1, Op. 26
1838

I. Prelude—Allegro moderato.
II. Adagio.
III. Finale—Allegro energico.

MAUD POWELL

Hadley.....Suite from "The Atonement of Pan"
1874

a. Dance of the Harpies.
b. Intermezzo.
c. Dance of the Nymphs.
d. Entr'acte—Dream of Pan.
e. Finale.

Tschaikowsky.....Overture Solennelle, "The Year 1812," Op. 49
1840-1893

There will be an intermission of ten minutes after the Concerto. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

The Concerts begin exactly at fifteen minutes past three o'clock and no late arrival will be seated until after the first number. The electric bell will ring in the foyer three minutes before the end of the intermission and no one will be permitted to take his seat after the number has commenced.

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Eighth Popular CONCERT

San Francisco Orchestra

at the

Cort Theatre

SUNDAY AFTERNOON
JANUARY 12, 1913

at 3:15 o'clock

EXCELLENT PROGRAM

Soloist---MAUD POWELL---Violinist

Miss Powell's Selections will be:

a. Wieniawski ..... Concerto, D Minor
(First Movement.)

b. Schumann ..... Abendlied

c. Sarasate ..... Zigeunerweisen

Harold Osborn Smith at the Piano.

Prices: 35c, 50c, 75c, $1.00. Box and Loge Seats, $1.50.

Seats on sale at the box offices of Sherman, Clay & Co.
Kohler & Chase, and the Cort Theatre.

Eighth Popular Concert

Sunday Afternoon, Jan. 12th, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist, MAUD POWELL, Violinist

PROGRAM

Tschaikowsky (1840-1893) ..... Overture, "Romeo and Juliet"

Mendelssohn (1809-1847) ..... Two Movements from "Scotch Symphony"

Andante con moto.
Vivace non troppo.

a. Wieniawski ..... Concerto, D Minor
(First Movement.)

b. Schumann ..... Abendlied

c. Sarasate ..... Zigeunerweisen

MAUD POWELL
Harold Osborn Smith at the Piano.

Humperdinck (1854) ..... Dream Pantomime from "Haensel and Gretel"

Tschaikowsky (1840-1893) ..... Overture Solennelle, "The Year 1812," Op. 49

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PROGRAM NOTES :: By Hubbard William Harris

Overture to
"Le Roi d'Ys."

Edouard (Victor Antoine) Lalo.

Born Jan. 27, 1823, at Lille (France).
Died April 22, 1892, at Paris.

"LE ROI d'YS" (The King of Is), opera in three acts and five tableaux—the "poeme" by Edouard Blau (1836-1906) and the music by Edouard Lalo—was performed for the first time on May 7, 1888, at the Opera Comique in Paris.

The story of the opera is founded on an ancient Bretagne legend which tells of the flooding of the old Armorican city Is. The king of this place has two daughters—Margared and Rozenn, both of whom are in love with the knight Mylio. At war with one Karnac, the King of Is seeks to establish peace by giving him Margared in marriage. But at this point Mylio (who favors Rozenn, and who was understood to have died in a far land) appears inconveniently, and forthwith Margared declines to marry Karnac. The latter re-opens the war and is vanquished by Mylio, whose preference for her sister enrages Margared so much that she brings about (in collusion with Karnac) the opening of the secret gate in the dike which protects the city of Is from the sea. In the tumult which ensues Mylio slays Karnac. The inhabitants flee to a hill for safety, but the waters continue to advance until Margared casts herself into their midst—whereupon the city's patron saint appears and causes them to subside.

The overture was written long before the production of the opera, having been played for the first time at the Concert Populaire (Paris) of November 12, 1876. Later on Lalo re-wrote it, the revised version (the one we are to hear on these occasions) receiving its first performance at the Concert Lamoureux of January 24, 1886.

The movement opens with a sustained introduction—in D major, *Andante* and 3-4 time—in which the clarinet has an expressive solo, said to be derived from one of the numbers sung by Mylio in the opera. Presently the orchestra gathers strength, a climax leading over into the body proper of the overture—in D minor, *Allegro* and 2-2 time; this beginning with the statement and brief development of its dramatic first theme. The second of the principal themes follows shortly—the more melodious subject played by all the strings (except the basses). The dramatic first theme returns, to lead to a sustained episode—in B flat major, *Andantino non troppo* and 6-4 time—in which the solo violoncello sings a melody derived from one of Rozenn's numbers in the opera. Then the dramatic opening movement is resumed briefly, a suggestion of the introduction leading to a rousing conclusion founded on another portion of the opera—the knight Mylio's war-song.

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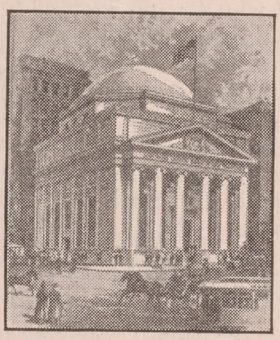

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:: PROGRAM NOTES ::

"THE ATONEMENT OF PAN" **A MUSIC DRAMA**
Book by Joseph D. Redding. **Music by Henry Hadley.**

Produced by Members of the Bohemian Club in their grove, Sonoma County, California, on the evening of August the tenth, Nineteen Hundred and Twelve.

ARGUMENT

PAN, Arcadian Deity of Pastoral Life, born a perfect child, misused his trust, causing the flocks and herds under his charge to fight one another, with the result that he discovers that he himself has become deformed. He would do penance; he would bring harmony out of discord. Little Zephyrus, youngest son of Astraeus, Father of the Winds, and of Eos, has been held by his mother in innocence and purity. He and Pan become fast friends, and upon Eos disclosing to Pan her intention to leave her home with the boy in order that he may not know the cruelty of life, Pan agrees to conduct them to Arcadia.

Astraeus, discovering their flight, in rage calls upon his Harpies and sends them forth in the height of the storm to recover his wife and son.

Ten years elapse, and the scene is transformed to the shrine of Diana in Arcadia. The quiet of the vale is rudely broken into by Orion and a party of his hunters. They discover Pan asleep in the sun at the base of the statue of Diana. Awakened, he rails at the intruders, invokes the magic of Diana's charmed well, induces them to drink, intoxicates them and drives them from the sacred spot, reeling and turning to the mad music of his pipes. Night falls, and Nymphs timidly appear in the moonlight; they gather courage and, after a series of dances and floral figures, bring in Chloris, whom they crown as Flora, Goddess Bountiful.

Pan returns with Zephyrus, now grown to manhood, and discloses to him the beauty of the scene. The youth is enchanted with Flora and discloses his passion to her, while the Nymphs daintily retreat into the bowers. Their love scene is interrupted by the return of Orion, in brutal mood. He would capture Flora for himself. Zephyrus shields her. Orion makes upon him with uplifted knife. There is a crash of thunder; the arrow flies from Diana's bow and strikes Orion through the heart; he falls dead at the foot of the statue. The Hunters, their chorus turned to a dirge, place the body of Orion upon their shoulders and disappear into the forest. To the echo of their dance the Nymphs return and form a tableau of adoration as Zephyrus leads Flora from the scene.

Pan enters, alone in the moonlight, and, after a short soliloquy, falls asleep at the base of the statute, the theme of Diana floating out upon the evening air.

The last scene returns to the home of Astraeus, who is discovered in dejected mood in front of his cave. His mighty prowess and all

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his Harpies' efforts have been without avail. Some higher power has held them at bay. Eos is discovered far up the mountain, holding by either hand Flora and Zephyrus, Pan completing the picture. Eos explains her absence, and that she has pledged the union of the twain; she will return to Astraeus if he also will give consent to this great union. The Father of Destruction confesses that his love is greater than his hate; he longs for his wife's return; he gives the pledge; the processional down the mountain ensues. Astraeus completes the union between Flora and Zephyrus and leads his wife back to their home. All eyes are turned to Pan. He thanks the gods that his prayer has been answered. Before them all his deformities disappear, and amid a great flood of light which illuminates the forest, he stands before the world once more, "the perfect child create at birth."

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PROGRAM NOTES :: By FELIX BOROWSKI

Overture Solennelle, "The Year 1812," Op. 49

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

According to letters written by Tschaikowsky to Nadeshda von Meck in the Autumn of 1880, the overture, "1812," was composed as the result of a commission given by Nicholas Rubinstein to Tschaikowsky to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of the new Cathedral of the Savior, at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, on which day the advance of the army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This engagement has always been considered by the Russians as a victory for their arms, and the erection of the church in Moscow was intended to serve as an outward glorification of it. It was proposed to perform the overture in the square facing the cathedral with an immense orchestra, and cannon were to be fired by an electric connection placed on the conductor's desk.

Tschaikowsky finished the overture at Kamenka in 1880.

"You can imagine, my dear friend," he wrote, October 22nd, to Nadeshda von Meck, "that recently my Muse has been very benevolent when I tell you that I have written two long works very rapidly; a Festival Overture for the exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm, therefore, it has no great artistic value."

On June 29, 1881, Tschaikowsky wrote to Eduard Napravnik, conductor of the symphony concerts of the Imperial Musical Society at St. Petersburg:

"Last winter, at N. Rubinstein's request, I composed a Festival Overture for the concerts of the exhibition, entitled 'The Year 1812.' Could you possibly manage to have this played? If you like, I will send the score for you to see. It is not of great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

It would seem that Napravnik declined the overture ,and if we are to believe a statement in Mrs. Newmarch's edition of Modest Tschaikowsky's "The Life and Letters of Peter Iljitsch Tschaikowsky" (1906), the first performance of "The Year 1812" took place as late as August 20, 1882, at the sixth symphony concert of the Art and Industrial Exhibition at Moscow. The concert was made up entirely of Tschaikowsky's works, his violin concerto being played on that occasion for the first time in Russia. The Cathedral of the Savior had been dedicated in the summer of 1881.

The overture obtained considerable success when Tschaikowsky took it with him on his tour in Germany in 1888; but this enthusiasm for the work did not meet with the approval of its composer. "I considered, and still consider," he wrote in his diary, "my overture, '1812,' to be quite mediocre, having only a patriotic and local significance which made it unsuitable for any but Russian concert rooms."

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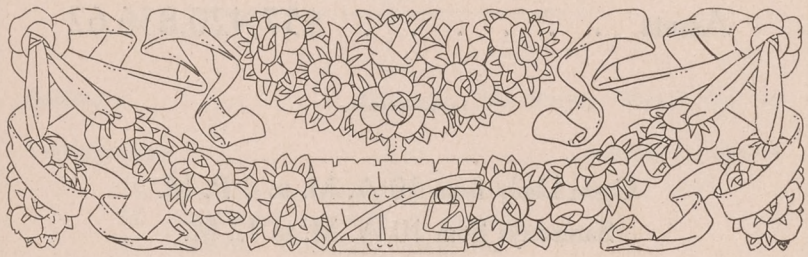
The overture is scored for the following orchestra; two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets, a piston, two trumpets, three trombones, tuba, three kettledrums, bass drum, side drum, cymbals, triangle, tambourine, two large bells, cannon, bells, a brass band (ad libitum) and strings .

(Largo, E flat major, 3-4 time.) The theme of the Introduction is drawn from a Russian hymn, "God, Preserve Thy People," the opening portion being announced by the lower strings. The oboe plays a melancholy phrase; there is a hastening of the time leading into an Andante, in which is heard the beat of the side drum and the fanfare of horns and wood-wind. This section is succeeded by the main movement (Allegro giusto, E flat minor, 4-4 time), in which the impetouous material is supposed to represent the Battle of Borodino. Fragments of the Marseillaise are heard in the brass, and after much stormy development the second theme is brought forward by the strings in octaves. A section of this is based on a folk song from the Government of Novgorod. The Development sets in, with continual suggestions of the Marseillaise occurring in it. The Recapitulation appears in the full orchestra fff. The second theme quickly follows the first, now in E flat major. There is a long organ-point with the Marseillaise above it ever increasing in strength. Finally the Coda is reached, its material opening fff with the theme of the Introduction. The time changes to Allegro vivace, and over the fanfares, originally heard at the beginning of the overture, there is thundered by the brass the theme of the Russian national hymn.* With this material the work comes to its conclusion.

*This was the composition of Alexis Lwow (1799-1871), who wrote it in 1833 to a text by Schukowski.



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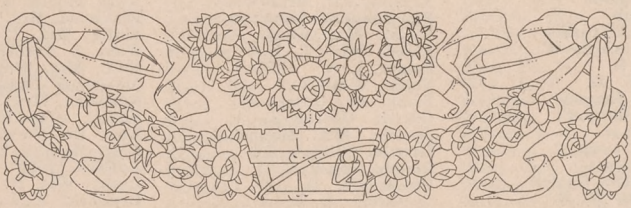

PROGRAM

Goldmark.....Overture, "In Spring Time," Op. 36

Tschaikowsky.....Symphony No. 4

I. Andante sostenuto.—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato. Ostinato.
IV. Finale: Allegro con fuoco.

Wagner .....“Siegfried Idyll”

Herbert .....Suite “Romantique”

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II. Anbade.
III. Triumph of Love.
IV. Wedding Festival.

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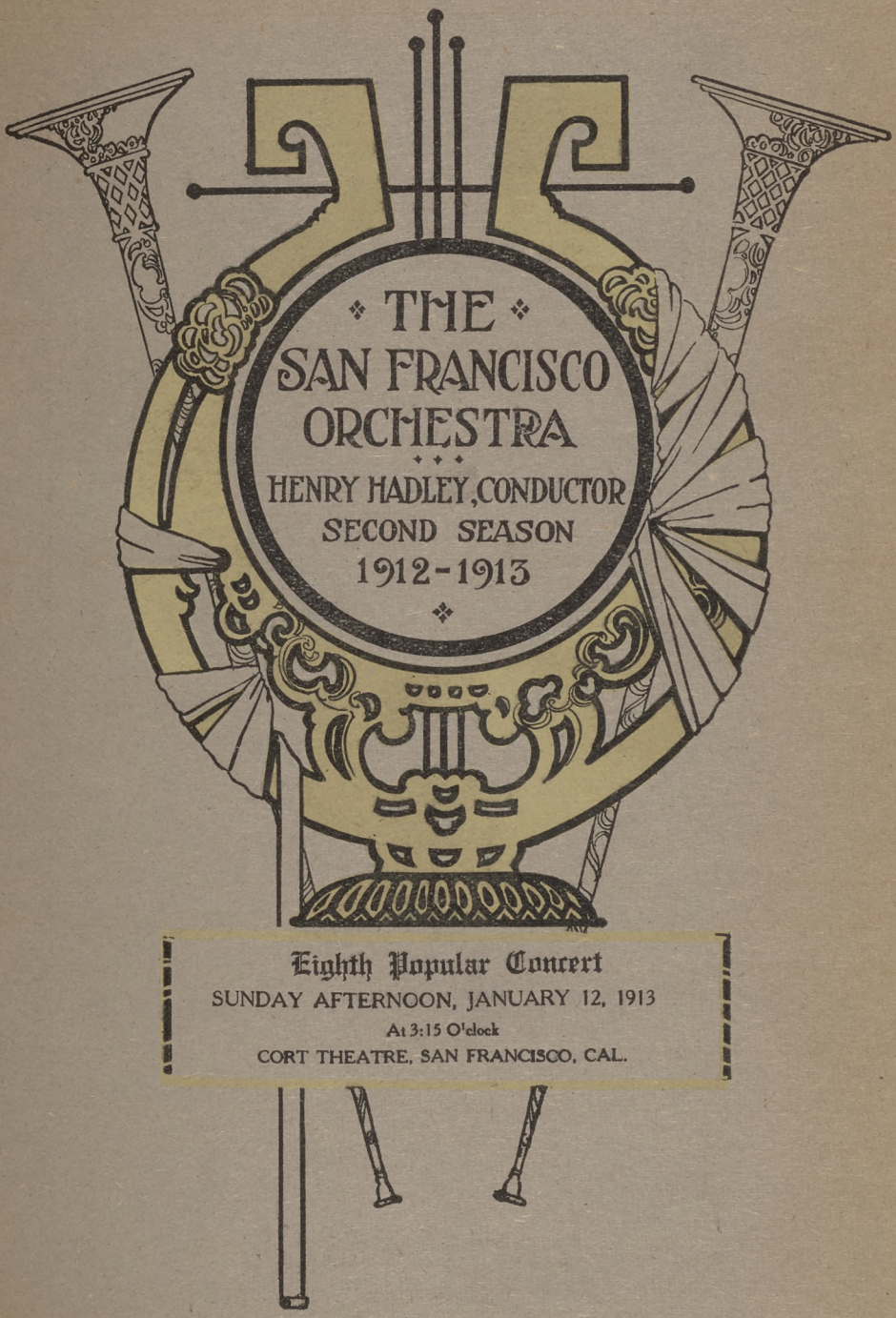

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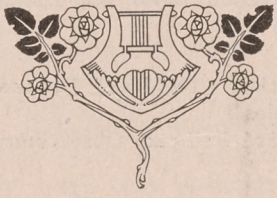

Soloist, MAUD POWELL, Violinist

PROGRAM

Tschaikowsky (1840-1893) ..... Overture, "Romeo and Juliet"

Mendelssohn (1809-1847) ..... Two Movements from "Scotch Symphony"

Andante con moto.
Vivace non troppo.

a. Wieniawski (1835-1880) ..... Concerto, D Minor

(First Movement.)

b. Schumann (1810-1856) ..... Abendlied

c. Sarasate (1844) ..... Zigeunerweisen

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PROGRAM NOTES :: By Hubbard William Harris

Overture-Fantasia— "Romeo and Juliet."

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died November 6, 1893, at St. Petersburg.

ALTHOUGH published without opus-number this work is known to have been a product of the years 1869-'70 and, therefore, one of Tschaikowsky's earlier compositions. It was inspired by a suggestion from Mili Balakirew, to whom the score is dedicated. Mrs. Newmarch's biography of Tschaikowsky supplies the following information regarding the circumstances under which the work was written:

"About this time he first made the acquaintance of Balakirev, the talented leader of the nationalist school. In 1867 Balakirev had succeeded Anton Rubinstein as conductor of the St. Petersburg Musical Society and head of the Conservatoire. He took advantage of this position to forward the interests of the rising school of Russian composers, and among these, he included Tchaikovsky. But these nationalist tendencies did not find favor with the committee of management, and he was compelled to resign both positions after a brief tenure of office. Tchaikovsky wrote a letter to the *Sovrimenie Lietopis*, protesting with great indignation against the injustice done to Balakirev, and this led to a friendship between the two musicians. In the spring of 1869 Balakirev moved from St. Petersburg to Moscow, and the relations grew still more intimate. To Balakirev's suggestion Tchaikovsky owed the plan of his *Romeo and Juliet* overture. 'This is always associated in my mind,' writes M. Kashkin, 'with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata-form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro in B minor* (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D flat major), succeeded by the elaboration of both subjects. The so-called "development"—that to say, the putting together of the various themes in various forms—passes over to what is called in technical language, the "recapitulation"—in which the first theme *Allegro*, appears in its original form, and the love-theme (D flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited.' Tchaikovsky returned from his holiday in September with the overture practically finished. He had put his heart into the work, which seems to throb with youthful passion and tenderness. His friends were enthusiastic over its beauties, and prophesied a great success. But an adverse fate seemed always to await the first performances of

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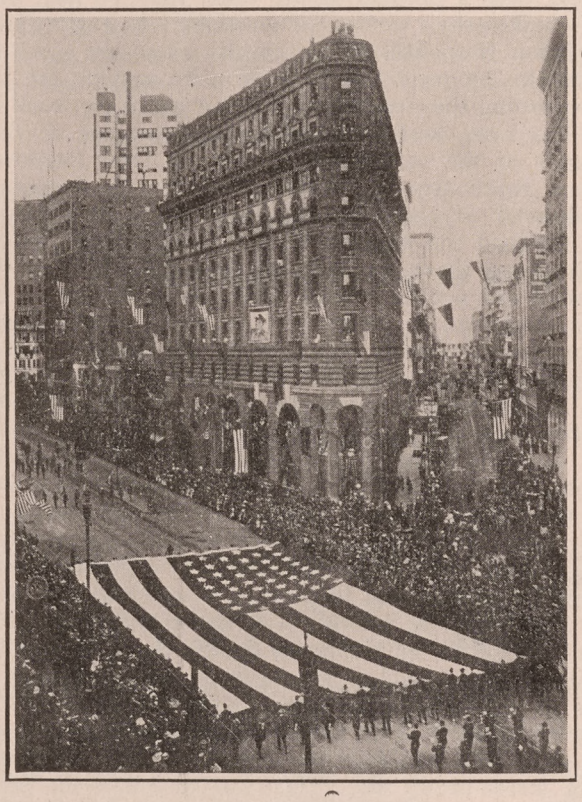

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Tchaikovsky's works. *Romeo and Juliet* was given at one of the concerts of the Musical Society on 4th March, 1870. It chanced that just at that time a student of the conservatoire, resenting a reprimand which had been administered by the director, Nicholas Rubinstein, brought an action against him, and, owing to the absence of any legal code applying to the institution, won a technical victory. Public opinion was all in favor of Rubinstein, and when, on the evening of 4th March he appeared upon the platform to conduct the new overture, he was received with the most frantic demonstration, while Tchaikovsky's music was completely forgotten in the excitement. The *Romeo and Juliet* overture was afterwards published by Bote and Bock, of Berlin, in 1871, and underwent many changes before it attained its present curtailed form, as seen in a second edition of the same published in 1881."

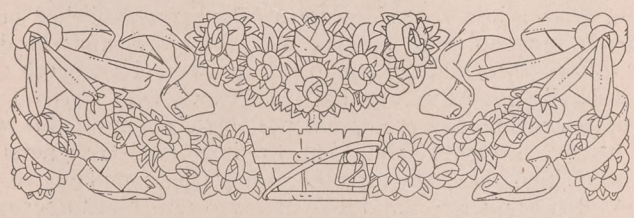
The newer biography of Tschaikowsky by his brother Modeste adds but little to the information contained in Mrs. Newmarch's account, although it dwells upon the fact that Balakirew—with whom Tschaikowsky kept up a continuous correspondence while planning this work, and to whom he sent sketches from time to time—was both persistent and harsh in his criticisms. Among other things he complains of the composer's lack of concentration and industry, and tells him to permit himself first of all to become thoroughly saturated with his subject and then to put on a pair of rubbers and take his cane and promenade the boulevards—assuring him that he will not have gone far before some appropriate theme will take shape in his mind. Balakirew's criticisms did not cease with the completion of the work; some of the themes he praised, others he condemned; the first he did not approve of at all, saying that it was too "bourgeoise." Tschaikowsky appears to have listened to all of his friend's criticisms, as he revised the work during a tour through southern Europe which he made shortly after its first performance. In this form the score was published—through the efforts of Nicholas Rubinstein and Karl Klindworth, and straightway the overture became popular in Germany. As has been shown above, a second edition appeared ten years later. Modeste Tschaikowsky states further that his brother's career up to this time had been merely formative, and that it was in this "Romeo and Juliet" overture that he disclosed first his full talents as a composer.

M. Kashkin's outline of the work will fulfill all present requirements in the way of descriptive analysis. As he has pointed out, it is planned along the lines of the classic overture—although it is of a picturesque character which gives it much of the hue of a symphonic poem. The essential demands of the sonata-form are observed, but the internal details have been worked out in a manner which would seem to indicate that the composer was concerned chiefly with his "program."

Eighth Symphony Concert

Friday Afternoon, Jan. 17th, 1913, at 3:15 o'clock

at the CORT THEATRE



PROGRAM

Goldmark ..... Overture, "In Spring Time," Op. 36
1830

Tschaikowsky ..... Symphony No. 4
1840-1893

I. Andante sostenuto.—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato. Ostinato.
IV. Finale: Allegro con fuoco.

Herbert ..... Suite "Romantique"
1859

I. Visions.
II. Anbade.
III. Triumph of Love.
IV. Wedding Festival

PROGRAM NOTES :: By FELIX BOROWSKI

Symphony in A Minor, No. 3, Opus 56

Felix Mendelssohn-Bartholdy.
Born Feb. 8, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipsic.

ALTHOUGH numbered the third of the series of Mendelssohn's symphonies the "Scotch" symphony is, chronologically, the fifth.* The following is the order in which these works were written:

1. Symphony in C minor, opus 11.....1824
2. Symphony in D minor ("Reformation") opus 107 (posth.)..1830-32
3. Symphony in A (Italian) opus 90 (posth.).....1833
4. Symphony Cantata ("Lobgesang") opus 52.....1840
5. Symphony in A minor (Scotch) opus 56.....1842

The title by which the A minor symphony is known to all the world was not printed on the published edition of the work; yet in many of his letters Mendelssohn referred to his composition as the "Scotch" symphony. Something like a period of thirteen years intervened between the first conception of the work and its completion. In 1829 Mendelssohn paid his first visit to Britain. At this time he was twenty years old and the foreign tour had been undertaken in accordance with the desire of Abraham Mendelssohn—the father of the composer—who believed that his son would be benefited in experience as well as in reputation by the journey. The selection of England as the scene of Mendelssohn's travels was made as a result of the suggestion of Moscheles, who was living in London and to whom the elder Mendelssohn had written for his advice.

Felix Mendelssohn arrived in London on April 10, 1829. His first experiences were not altogether lucky. The steamer took four days to make the voyage from Hamburg to London. There were fogs, a breakdown of the machinery, and Mendelssohn suffered from a succession of fainting fits. Once in the English capital all was well. Moschels took the young musician to see the sights, and introduced him to the leading musicians of the town. There were visits to the opera, to picture galleries, and even to such mildly exhilarating amusements as Dr. Spurzheim's phrenological exhibitions. But there were also more serious accomplishments. On May 25, Mendelssohn conducted his C minor symphony at the Philharmonic Society concert, and five days later he made his first appearance as a pianist at a concert in the Argyle Rooms. It was not until the end of July that Mendelssohn, together with his friend Carl Klingemann,** set out for Scotland. They arrived at Edinburgh on the 28th. It would seem that his first view of Scotland made a profound impression upon Mendelssohn. He wrote to his family in Berlin a picturesque account of the scenery, of the Highlanders in their "long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." And then comes the first mention of the Scotch

*Mendelssohn numbered his works according to their order of publication rather than with regard to the date at which they were composed.

**Klingemann was at that time secretary to the Hanoverian legation in London.

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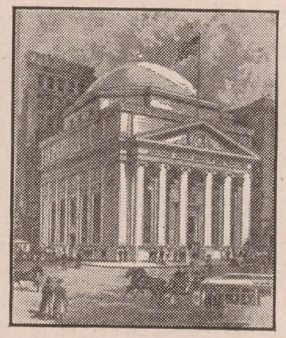

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symphony. "In the evening twilight we went today," wrote Mendelssohn on July 30, "to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scotch symphony."

On the return to London Mendelssohn wrote that he contemplated beginning "my Reformation symphony, the Scotch symphony, and Hebrides matter, all shaping themselves gradually." Yet this work was not begun in London; for when he was in Rome in November, 1830, Mendelssohn spoke of the symphony as a purpose yet to be accomplished. But three months later he was writing: "The two symphonies begin to assume more definite form, and I particularly wish to finish them here." The Italian symphony, which was being written at the same time, made more rapid progress, and Mendelssohn was dissatisfied with portions of the Scotch. After mak many attempts to bring the latter work to its completion, and being unable to seize the right mood the composer laid the symphony temporarily aside and took up the composition of his "Walpurgis Night." It was not until the first month of 1842 that Mendelssohn brought the composition of the Scotch symphony to an end. This was on January 20, the composer being at that time in the service of Frederick William IV. of Prussia. The first performance of the work took place at Leipzig, at a Gewandhaus concert, March 3, 1842, Mendelssohn conducting it. There was a second hearing of the symphony a week later in Berlin. About this time Mendelssohn entered into negotiations with the directors of the Philharmonic Society in London with a view to an early production of the Scotch symphony in England. This was arranged to take place at the seventh concert, June 13, 1842. Mendelssohn had made certain changes in the symphony and on May 26—shortly after his arrival in England—a trial performance took place in private. The production at the Philharmonic concert resulted in extraordinary enthusiasm. It is possible that many in the audience were unaware of the Scotch origin of the work to which they were listening; for on the program the composition was simply described as "New MS Sinfonia in A Minor." Yet even had their patriotic emotions been stimulated by the knowledge of Mendelssohn's homage to British lands and people the listeners could not have expressed their rapture with greater heartiness or with more fervid joy. The whole concert was conducted by Mendelssohn, and after each movement of the symphony the applause was tumultuous, the Scherzo having been insistently re-demanded. At this performance Thalberg, who was the solo pianist, played fantasies on operatic airs. Eight days after the concert Mendelssohn was summoned to Buckingham Palace by the Queen of England. There was another visit on the 9th of July, upon which the composer of the Scotch symphony asked permission of

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the English sovereign to dedicate the work to her. Mendelssohn informed the Queen that to obtain this permission had been the ostensible object of his journey to London, and he also stated that "the English name would suit the Scottish piece charmingly." Upon this occasion Queen Victoria sang some of Mendelssohn's songs, according to the composer, "really quite faultlessly, and with charming feeling and expression."

On his return to Germany Mendelssohn prepared the A minor symphony for the press—an arduous labor when it is remembered how fastidious he was, and how elaborately he was accustomed to revise—and the score was published in March, 1851.

The Scotch Symphony was intended by its composer to be performed without the customary intervals between each movement. In a preface to the first published score Mendelssohn wrote, "The several movements of this symphony must follow each other immediately, and not be separated by the usual pauses. For the information of the audience its contents may be stated on the program as follows:

Sinfonia.
Introduction, and Allegro agitato.
Scherzo, Assai vivace,
Adagio cantabile.
Allegro guerriero, and Finale maestoso."

The score, as now printed, does not contain this preface and the names of the movements are different The instrumentation of the symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. The main movement is preceded by an Introduction (Andante con moto, A minor, 3-4 time). The first sixteen measures of this occurred to Mendelssohn on the evening of his visit to Holyrood Palace, at Edinburgh. When he returned to the inn, after having viewed the tragic surroundings of Rizzio's murder, the landlady's daughter sang a song in a minor key, and Mendelssohn, under the influence of a not unnatural depression, wrote down the theme which opens the Introduction. At the conclusion of this melody a more energetic passage is brought forward by the violins, but the opening measures are worked over later on. There is a pause on which two flutes hold a long E, and the main movement follows immediately.

(Allegro un poco agitato, A minor, 6-8 time.) The principal subject is announced by the first violins, the first clarinet doubling the melody in the lower octave. Having been taken up by the woodwind this subject is succeeded by a transitional passage (Assai animato) put forward ff by the entire orchestra. This is worked out stormily for 27 measures, at the end of which there is a sudden piano, and the clarinet sings the second subject (in E minor), the accompaniment in the first violins being drawn from the figure of the principal theme. There is a second section of the subject—an undulating melody—heard in the violins, and at the conclusion of which the whole first part is repeated. The Development works out the principal theme and the second subject successively, and in combination. There is also some development of the vigorous transitional passage. The Recapitulation brings back the principal theme, but the transitional passage is omitted. There is a lengthy Coda which begins pianissimo with the principal subject figure in the strings. This is worked up to a vigorous section which has been held by many to have been intended by Mendelssohn to represent a storm. The material of the transitional passage (assai animato) is heard again

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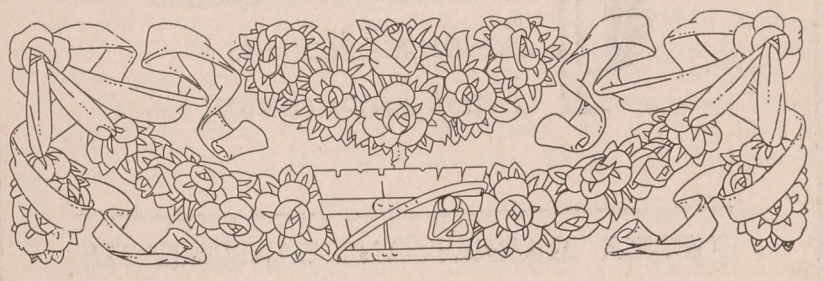
fortissimo and, after a gradual diminuendo, the movement closes with a re-statement of 8 measures which opened the Introduction. The Scherzo follows immediately.

II. (Vivace non troppo, F major, 2-4 time.) This movement—in reality a Scherzo, although not so entitled on the score—is written in sonata form. After an introduction 7 measures long, the clarinet announces the principal theme, the national character of which is more pronounced than in any other portion of the work. The theme is repeated by the full orchestra ff leading to the second subject in C major—a light and tripping melody put forward by the strings. There is development—principally of the opening theme—and a modified Recapitulation which closes with a coda. No pause separates the conclusion of the movement from the following division of the work.

III. (Adagio, A major, 2-4 time.) Like the preceding movements the Adagio is constructed in the sonata form. Nine measures of introductory material usher in the principal theme in the first violins, the other strings supporting it with a pizzicato accompaniment. This is followed by a passage of march-like character in the woodwind and later in the full orchestra, leading to the second theme in E major, which is sung by the first violins with a pizzicato accompaniment figure in the second violins and violas, somewhat similar to that which had been given to the first subject. Development follows—of material from the Introduction and the march-like passage previously heard. The Development is short and the Recapitulation enters with the principal theme in the violoncellos and the first horn. The second subject—now in A major—appears in the first violins and the 'cellos, with a wavy accompaniment in the other strings.

IV. (Allegro vivacissimo, A minor, 2-2 time.) The Finale is written in sonata form. The principal theme is called out by the violins over a pulsating accompaniment in the bassoons, horns, and violas. There is a transitional passage, fortissimo, in the full orchestra leading to the second subject, in E major, played by the oboe and clarinets over an organ point in the violins. The material that has been put forward is now developed. The Recapitulation brings back the principal theme with changes of instrumentation. The transitional passage is omitted, but the second theme appears in A minor in the woodwind, with the organ point as before in the repeated triplets of the first violins. The material of the first theme is now given re-development and there is a re-statement of the second subject in the clarinet over a long-held E in the strings. This leads to a closing section (Allegro maestoso assai, A major, 6-8 time) in which an entirely new idea is presented and continued to the end of the work.



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PROGRAM NOTES :: By FELIX BOROWSKI

Overture Solennelle, "The Year 1812," Op. 49

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

According to letters written by Tschaikowsky to Nadeshda von Meck in the Autumn of 1880, the overture, "1812," was composed as the result of a commission given by Nicholas Rubinstein to Tschaikowsky to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of the new Cathedral of the Savior, at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, on which day the advance of the army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This engagement has always been considered by the Russians as a victory for their arms, and the erection of the church in Moscow was intended to serve as an outward glorification of it. It was proposed to perform the overture in the square facing the cathedral with an immense orchestra, and cannon were to be fired by an electric connection placed on the conductor's desk.

Tschaikowsky finished the overture at Kamenka in 1880.

"You can imagine, my dear friend," he wrote, October 22nd, to Nadeshda von Meck, "that recently my Muse has been very benevolent when I tell you that I have written two long works very rapidly; a Festival Overture for the exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm, therefore, it has no great artistic value."

On June 29, 1881, Tschaikowsky wrote to Eduard Napravnik, conductor of the symphony concerts of the Imperial Musical Society at St. Petersburg:

"Last winter, at N. Rubinstein's request, I composed a Festival Overture for the concerts of the exhibition, entitled 'The Year 1812.' Could you possibly manage to have this played? If you like, I will send the score for you to see. It is not of great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

It would seem that Napravnik declined the overture ,and if we are to believe a statement in Mrs. Newmarch's edition of Modest Tschaikowsky's "The Life and Letters of Peter Iljitsch Tschaikowsky" (1906), the first performance of "The Year 1812" took place as late as August 20, 1882, at the sixth symphony concert of the Art and Industrial Exhibition at Moscow. The concert was made up entirely of Tschaikowsky's works, his violin concerto being played on that occasion for the first time in Russia. The Cathedral of the Savior had been dedicated in the summer of 1881.

The overture obtained considerable success when Tschaikowsky took it with him on his tour in Germany in 1888; but this enthusiasm for the work did not meet with the approval of its composer. "I considered, and still consider," he wrote in his diary, "my overture, '1812,' to be quite mediocre, having only a patriotic and local significance which made it unsuitable for any but Russian concert rooms."

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PROGRAM NOTES :: CONTINUED

The overture is scored for the following orchestra; two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets a piston, two trumpets, three trombones, tuba, three kettledrums, bass drum, side drum, cymbals, triangle, tambourine, two large bells, cannon, bells, a brass band (ad libitum) and strings .

(Largo, E flat major, 3-4 time.) The theme of the Introduction is drawn from a Russian hymn, "God, Preserve Thy People," the opening portion being announced by the lower strings. The oboe plays a melancholy phrase; there is a hastening of the time leading into an Andante, in which is heard the beat of the side drum and the fanfare of horns and wood-wind. This section is succeeded by the main movement (Allegro giusto, E flat minor, 4-4 time), in which the impetouous material is supposed to represent the Battle of Borodino. Fragments of the Marseillaise are heard in the brass, and after much stormy development the second theme is brought forward by the strings in octaves. A section of this is based on a folk song from the Government of Novgorod. The Development sets in, with continual suggestions of the Marseillaise occurring in it. The Recapitulation appears in the full orchestra fff. The second theme quickly follows the first, now in E flat major. There is a long organ-point with the Marseillaise above it ever increasing in strength. Finally the Coda is reached, its material opening fff with the theme of the Introduction. The time changes to Allegro vivace, and over the fanfares, originally heard at the beginning of the overture, there is thundered by the brass the theme of the Russian national hymn.* With this material the work comes to its conclusion.

*This was the composition of Alexis Lwow (1799-1871), who wrote it in 1833 to a text by Schukowski.

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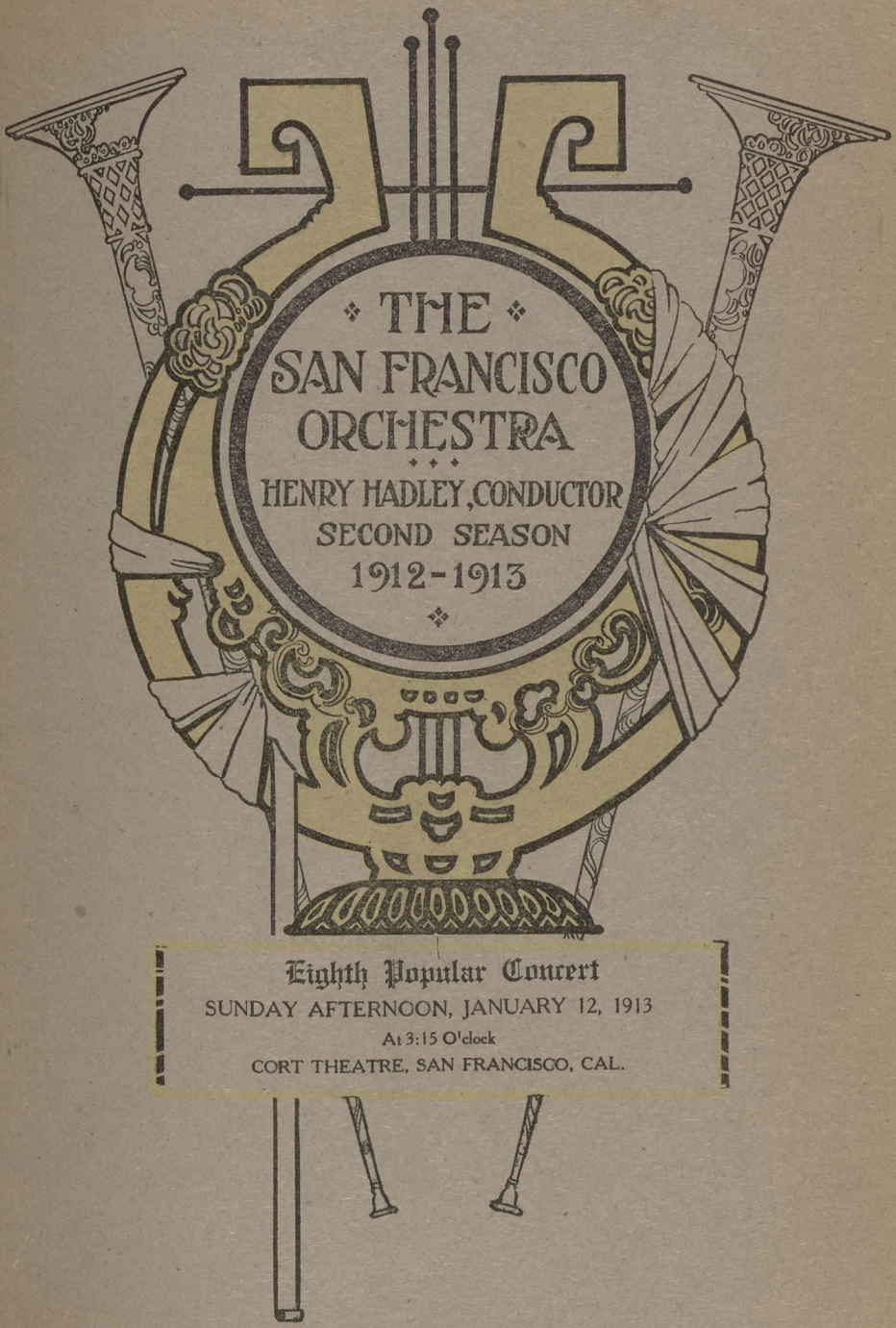

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Tschaikowsky (1840-1893) ..... Overture, "Romeo and Juliet"

Mendelssohn (1809-1847) ..... Two Movements from "Scotch Symphony"

Andante con moto.
Vivace non troppo.

a. Wieniawski (1835-1880) ..... Concerto, D Minor

(First Movement.)

b. Schumann (1810-1856) ..... Abendlied

c. Sarasate (1844) ..... Zigeunerweisen

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PROGRAM NOTES :: By Hubbard William Harris

Overture-Fantasia—
"Romeo and Juliet."

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died November 6, 1893, at St. Petersburg.

ALTHOUGH published without opus-number this work is known to have been a product of the years 1869-'70 and, therefore, one of Tschaikowsky's earlier compositions. It was inspired by a sug-suggestion from Mili Balakirew, to whom the score is dedicated. Mrs. Newmarch's biography of Tschaikowsky supplies the following information regarding the circumstances under which the work was written:

"About this time he first made the acquaintance of Balakirev, the talented leader of the nationalist school. In 1867 Balakirev had succeeded Anton Rubinstein as conductor of the St. Petersburg Musical Society and head of the Conservatoire. He took advantage of this position to forward the interests of the rising school of Russian composers, and among these, he included Tchaikovsky. But these nationalist tendencies did not find favor with the committee of management, and he was compelled to resign both positions after a brief tenure of office. Tchaikovsky wrote a letter to the *Sovrimenie Lietopis*, protesting with great indignation against the injustice done to Balakirev, and this led to a friendship between the two musicians. In the spring of 1869 Balakirev moved from St. Petersburg to Moscow, and the relations grew still more intimate. To Balakirev's suggestion Tchaikovsky owed the plan of his *Romeo and Juliet* overture. 'This is always associated in my mind,' writes M. Kashkin, 'with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata-form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro in B minor* (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D flat major), succeeded by the elaboration of both subjects. The so-called "development"—that to say, the putting together of the various themes in various forms—passes over to what is called in technical language, the "recapitulation"—in which the first theme *Allegro*, appears in its original form, and the love-theme (D flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited.' Tchaikovsky returned from his holiday in September with the overture practically finished. He had put his heart into the work, which seems to throb with youthful passion and tenderness. His friends were enthusiastic over its beauties, and prophesied a great success. But an adverse fate seemed always to await the first performances of

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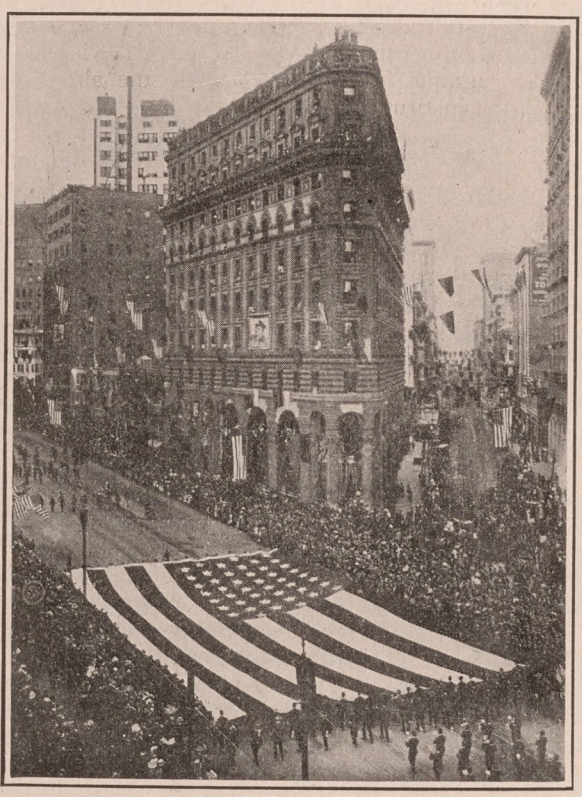

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Tchaikovsky's works. *Romeo and Juliet* was given at one of the concerts of the Musical Society on 4th March, 1870. It chanced that just at that time a student of the conservatoire, resenting a reprimand which had been administered by the director, Nicholas Rubinstein, brought an action against him, and, owing to the absence of any legal code applying to the institution, won a technical victory. Public opinion was all in favor of Rubinstein, and when, on the evening of 4th March he appeared upon the platform to conduct the new overture, he was received with the most frantic demonstration, while Tchaikovsky's music was completely forgotten in the excitement. The *Romeo and Juliet* overture was afterwards published by Bote and Bock, of Berlin, in 1871, and underwent many changes before it attained its present curtailed form, as seen in a second edition of the same published in 1881."

The newer biography of Tschaikowsky by his brother Modeste adds but little to the information contained in Mrs. Newmarch's account, although it dwells upon the fact that Balakirew—with whom Tschaikowsky kept up a continuous correspondence while planning this work, and to whom he sent sketches from time to time—was both persistent and harsh in his criticisms. Among other things he complains of the composer's lack of concentration and industry, and tells him to permit himself first of all to become thoroughly saturated with his subject and then to put on a pair of rubbers and take his cane and promenade the boulevards—assuring him that he will not have gone far before some appropriate theme will take shape in his mind. Balakirew's criticisms did not cease with the completion of the work; some of the themes he praised, others he condemned; the first he did not approve of at all, saying that it was too "bourgeoise." Tschaikowsky appears to have listened to all of his friend's criticisms, as he revised the work during a tour through southern Europe which he made shortly after its first performance. In this form the score was published—through the efforts of Nicholas Rubinstein and Karl Klindworth, and straightway the overture became popular in Germany. As has been shown above, a second edition appeared ten years later. Modeste Tschaikowsky states further that his brother's career up to this time had been merely formative, and that it was in this "Romeo and Juliet" overture that he disclosed first his full talents as a composer.

M. Kashkin's outline of the work will fulfill all present requirements in the way of descriptive analysis. As he has pointed out, it is planned along the lines of the classic overture—although it is of a picturesque character which gives it much of the hue of a symphonic poem. The essential demands of the sonata-form are observed, but the internal details have been worked out in a manner which would seem to indicate that the composer was concerned chiefly with his "program."

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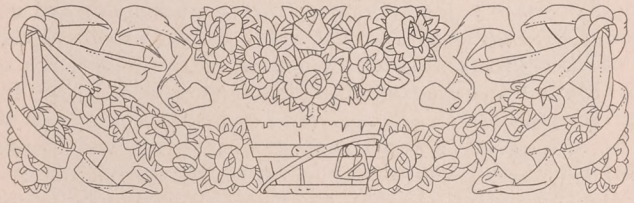

PROGRAM

Goldmark ..... Overture, "In Spring Time," Op. 36
1830

Tschaikowsky ..... Symphony No. 4
1840-1893

I. Andante sostenuto.—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato. Ostinato.
IV. Finale: Allegro con fuoco.

Herbert ..... Suite "Romantique"
1859

I. Visions.
II. Anbade.
III. Triumph of Love.
IV. Wedding Festival

PROGRAM NOTES :: By FELIX BOROWSKI

Symphony in A Minor, No. 3, Opus 56

Felix Mendelssohn-Bartholdy.
Born Feb. 8, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipsic.

ALTHOUGH numbered the third of the series of Mendelssohn's symphonies the "Scotch" symphony is, chronologically, the fifth.* The following is the order in which these works were written:

1. Symphony in C minor, opus 11.....1824
2. Symphony in D minor ("Reformation") opus 107 (posth.)..1830-32
3. Symphony in A (Italian) opus 90 (posth.).....1833
4. Symphony Cantata ("Lobgesang") opus 52.....1840
5. Symphony in A minor (Scotch) opus 56.....1842

The title by which the A minor symphony is known to all the world was not printed on the published edition of the work; yet in many of his letters Mendelssohn referred to his composition as the "Scotch" symphony. Something like a period of thirteen years intervened between the first conception of the work and its completion. In 1829 Mendelssohn paid his first visit to Britain. At this time he was twenty years old and the foreign tour had been undertaken in accordance with the desire of Abraham Mendelssohn—the father of the composer—who believed that his son would be benefited in experience as well as in reputation by the journey. The selection of England as the scene of Mendelssohn's travels was made as a result of the suggestion of Moscheles, who was living in London and to whom the elder Mendelssohn had written for his advice.

Felix Mendelssohn arrived in London on April 10, 1829. His first experiences were not altogether lucky. The steamer took four days to make the voyage from Hamburg to London. There were fogs, a breakdown of the machinery, and Mendelssohn suffered from a succession of fainting fits. Once in the English capital all was well. Moschels took the young musician to see the sights, and introduced him to the leading musicians of the town. There were visits to the opera, to picture galleries, and even to such mildly exhilarating amusements as Dr. Spurzheim's phrenological exhibitions. But there were also more serious accomplishments. On May 25, Mendelssohn conducted his C minor symphony at the Philharmonic Society concert, and five days later he made his first appearance as a pianist at a concert in the Argyle Rooms. It was not until the end of July that Mendelssohn, together with his friend Carl Klingemann,** set out for Scotland. They arrived at Edinburgh on the 28th. It would seem that his first view of Scotland made a profound impression upon Mendelssohn. He wrote to his family in Berlin a picturesque account of the scenery, of the Highlanders in their "long red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." And then comes the first mention of the Scotch

*Mendelssohn numbered his works according to their order of publication rather than with regard to the date at which they were composed.
**Klingemann was at that time secretary to the Hanoverian legation in London.

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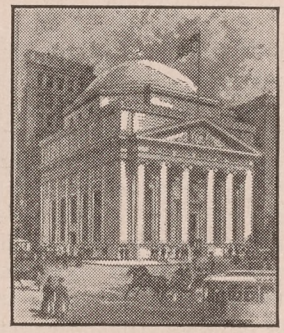

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symphony. "In the evening twilight we went today," wrote Mendelssohn on July 30, "to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scotch symphony."

On the return to London Mendelssohn wrote that he contemplated beginning "my Reformation symphony, the Scotch symphony, and Hebrides matter, all shaping themselves gradually." Yet this work was not begun in London; for when he was in Rome in November, 1830, Mendelssohn spoke of the symphony as a purpose yet to be accomplished. But three months later he was writing: "The two symphonies begin to assume more definite form, and I particularly wish to finish them here." The Italian symphony, which was being written at the same time, made more rapid progress, and Mendelssohn was dissatisfied with portions of the Scotch. After mak many attempts to bring the latter work to its completion, and being unable to seize the right mood the composer laid the symphony temporarily aside and took up the composition of his "Walpurgis Night." It was not until the first month of 1842 that Mendelssohn brought the composition of the Scotch symphony to an end. This was on January 20, the composer being at that time in the service of Frederick William IV. of Prussia. The first performance of the work took place at Leipzig, at a Gewandhaus concert, March 3, 1842, Mendelssohn conducting it. There was a second hearing of the symphony a week later in Berlin. About this time Mendelssohn entered into negotiations with the directors of the Philharmonic Society in London with a view to an early production of the Scotch symphony in England. This was arranged to take place at the seventh concert, June 13, 1842. Mendelssohn had made certain changes in the symphony and on May 26—shortly after his arrival in England—a trial performance took place in private. The production at the Philharmonic concert resulted in extraordinary enthusiasm. It is possible that many in the audience were unaware of the Scotch origin of the work to which they were listening; for on the program the composition was simply described as "New MS Sinfonia in A Minor." Yet even had their patriotic emotions been stimulated by the knowledge of Mendelssohn's homage to British lands and people the listeners could not have expressed their rapture with greater heartiness or with more fervid joy. The whole concert was conducted by Mendelssohn, and after each movement of the symphony the applause was tumultuous, the Scherzo having been insistently re-demanded. At this performance Thalberg, who was the solo pianist, played fantasies on operatic airs. Eight days after the concert Mendelssohn was summoned to Buckingham Palace by the Queen of England. There was another visit on the 9th of July, upon which the composer of the Scotch symphony asked permission of

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the English sovereign to dedicate the work to her. Mendelssohn informed the Queen that to obtain this permission had been the ostensible object of his journey to London, and he also stated that "the English name would suit the Scottish piece charmingly." Upon this occasion Queen Victoria sang some of Mendelssohn's songs, according to the composer, "really quite faultlessly, and with charming feeling and expression."

On his return to Germany Mendelssohn prepared the A minor symphony for the press—an arduous labor when it is remembered how fastidious he was, and how elaborately he was accustomed to revise—and the score was published in March, 1851.

The Scotch Symphony was intended by its composer to be performed without the customary intervals between each movement. In a preface to the first published score Mendelssohn wrote, "The several movements of this symphony must follow each other immediately, and not be separated by the usual pauses. For the information of the audience its contents may be stated on the program as follows:

Sinfonia.
Introduction, and Allegro agitato.
Scherzo, Assai vivace,
Adagio cantabile.
Allegro guerriero, and Finale maestoso."

The score, as now printed, does not contain this preface and the names of the movements are different The instrumentation of the symphony calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

I. The main movement is preceded by an Introduction (Andante con moto, A minor, 3-4 time). The first sixteen measures of this occurred to Mendelssohn on the evening of his visit to Holyrood Palace, at Edinburgh. When he returned to the inn, after having viewed the tragic surroundings of Rizzio's murder, the landlady's daughter sang a song in a minor key, and Mendelssohn, under the influence of a not unnatural depression, wrote down the theme which opens the Introduction. At the conclusion of this melody a more energetic passage is brought forward by the violins, but the opening measures are worked over later on. There is a pause on which two flutes hold a long E, and the main movement follows immediately.

(Allegro un poco agitato, A minor, 6-8 time.) The principal subject is announced by the first violins, the first clarinet doubling the melody in the lower octave. Having been taken up by the woodwind this subject is succeeded by a transitional passage (Assai animato) put forward ff by the entire orchestra. This is worked out stormily for 27 measures, at the end of which there is a sudden piano, and the clarinet sings the second subject (in E minor), the accompaniment in the first violins being drawn from the figure of the principal theme. There is a second section of the subject—an undulating melody—heard in the violins, and at the conclusion of which the whole first part is repeated. The Development works out the principal theme and the second subject successively, and in combination. There is also some development of the vigorous transitional passage. The Recapitulation brings back the principal theme, but the transitional passage is omitted. There is a lengthy Coda which begins pianissimo with the principal subject figure in the strings. This is worked up to a vigorous section which has been held by many to have been intended by Mendelssohn to represent a storm. The material of the transitional passage (assai animato) is heard again

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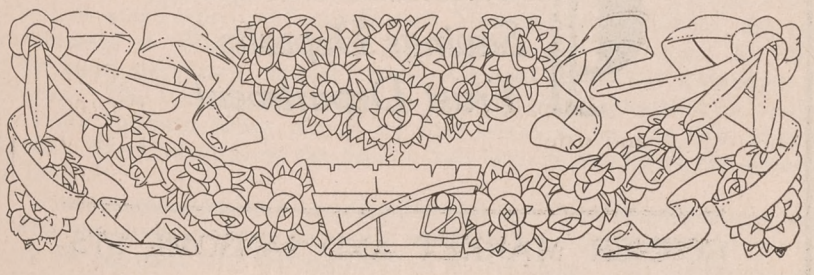
fortissimo and, after a gradual diminuendo, the movement closes with a re-statement of 8 measures which opened the Introduction. The Scherzo follows immediately.

II. (Vivace non troppo, F major, 2-4 time.) This movement—in reality a Scherzo, although not so entitled on the score—is written in sonata form. After an introduction 7 measures long, the clarinet announces the principal theme, the national character of which is more pronounced than in any other portion of the work. The theme is repeated by the full orchestra ff leading to the second subject in C major—a light and tripping melody put forward by the strings. There is development—principally of the opening theme—and a modified Recapitulation which closes with a coda. No pause separates the conclusion of the movement from the following division of the work.

III. (Adagio, A major, 2-4 time.) Like the preceding movements the Adagio is constructed in the sonata form. Nine measures of introductory material usher in the principal theme in the first violins, the other strings supporting it with a pizzicato accompaniment. This is followed by a passage of march-like character in the woodwind and later in the full orchestra, leading to the second theme in E major, which is sung by the first violins with a pizzicato accompaniment figure in the second violins and violas, somewhat similar to that which had been given to the first subject. Development follows—of material from the Introduction and the march-like passage previously heard. The Development is short and the Recapitulation enters with the principal theme in the violoncellos and the first horn. The second subject—now in A major—appears in the first violins and the 'cellos, with a wavy accompaniment in the other strings.

IV. (Allegro vivacissimo, A minor, 2-2 time.) The Finale is written in sonata form. The principal theme is called out by the violins over a pulsating accompaniment in the bassoons, horns, and violas. There is a transitional passage, fortissimo, in the full orchestra leading to the second subject, in E major, played by the oboe and clarinets over an organ point in the violins. The material that has been put forward is now developed. The Recapitulation brings back the principal theme with changes of instrumentation. The transitional passage is omitted, but the second theme appears in A minor in the woodwind, with the organ point as before in the repeated triplets of the first violins. The material of the first theme is now given re-development and there is a re-statement of the second subject in the clarinet over a long-held E in the strings. This leads to a closing section (Allegro maestoso assai, A major, 6-8 time) in which an entirely new idea is presented and continued to the end of the work.



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PROGRAM NOTES :: By FELIX BOROWSKI

Overture Solennelle, "The Year 1812," Op. 49

Peter Iljitsch Tschaikowsky
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

According to letters written by Tschaikowsky to Nadeshda von Meck in the Autumn of 1880, the overture, "1812," was composed as the result of a commission given by Nicholas Rubinstein to Tschaikowsky to write a festival overture for the Moscow Exhibition. It is stated, however, by Kashkin, that the work was composed for the consecration of the new Cathedral of the Savior, at Moscow. In addition to the ecclesiastical ceremonies it was planned to hold a festival in which should be commemorated the events of September 7, 1812, on which day the advance of the army of Napoleon at Borodino was so hotly disputed by the Russians that nearly eighty thousand men were killed or wounded. This engagement has always been considered by the Russians as a victory for their arms, and the erection of the church in Moscow was intended to serve as an outward glorification of it. It was proposed to perform the overture in the square facing the cathedral with an immense orchestra, and cannon were to be fired by an electric connection placed on the conductor's desk.

Tschaikowsky finished the overture at Kamenka in 1880.

"You can imagine, my dear friend," he wrote, October 22nd, to Nadeshda von Meck, "that recently my Muse has been very benevolent when I tell you that I have written two long works very rapidly; a Festival Overture for the exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm, therefore, it has no great artistic value."

On June 29, 1881, Tschaikowsky wrote to Eduard Napravnik, conductor of the symphony concerts of the Imperial Musical Society at St. Petersburg:

"Last winter, at N. Rubinstein's request, I composed a Festival Overture for the concerts of the exhibition, entitled 'The Year 1812.' Could you possibly manage to have this played? If you like, I will send the score for you to see. It is not of great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

It would seem that Napravnik declined the overture ,and if we are to believe a statement in Mrs. Newmarch's edition of Modest Tschaikowsky's "The Life and Letters of Peter Iljitsch Tschaikowsky" (1906), the first performance of "The Year 1812" took place as late as August 20, 1882, at the sixth symphony concert of the Art and Industrial Exhibition at Moscow. The concert was made up entirely of Tschaikowsky's works, his violin concerto being played on that occasion for the first time in Russia. The Cathedral of the Savior had been dedicated in the summer of 1881.

The overture obtained considerable success when Tschaikowsky took it with him on his tour in Germany in 1888; but this enthusiasm for the work did not meet with the approval of its composer. "I considered, and still consider," he wrote in his diary, "my overture, '1812,' to be quite mediocre, having only a patriotic and local significance which made it unsuitable for any but Russian concert rooms."

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PROGRAM NOTES :: CONTINUED

The overture is scored for the following orchestra; two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets a piston, two trumpets, three trombones, tuba, three kettledrums, bass drum, side drum, cymbals, triangle, tambourine, two large bells, cannon, bells, a brass band (ad libitum) and strings .

(Largo, E flat major, 3-4 time.) The theme of the Introduction is drawn from a Russian hymn, "God, Preserve Thy People," the opening portion being announced by the lower strings. The oboe plays a melancholy phrase; there is a hastening of the time leading into an Andante, in which is heard the beat of the side drum and the fanfare of horns and wood-wind. This section is succeeded by the main movement (Allegro giusto, E flat minor, 4-4 time), in which the impetouous material is supposed to represent the Battle of Borodino. Fragments of the Marseillaise are heard in the brass, and after much stormy development the second theme is brought forward by the strings in octaves. A section of this is based on a folk song from the Government of Novgorod. The Development sets in, with continual suggestions of the Marseillaise occurring in it. The Recapitulation appears in the full orchestra fff. The second theme quickly follows the first, now in E flat major. There is a long organ-point with the Marseillaise above it ever increasing in strength. Finally the Coda is reached, its material opening fff with the theme of the Introduction. The time changes to Allegro vivace, and over the fanfares, originally heard at the beginning of the overture, there is thundered by the brass the theme of the Russian national hymn.* With this material the work comes to its conclusion.

*This was the composition of Alexis Lwow (1799-1871), who wrote it in 1833 to a text by Schukowski.

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HENRY HADLEY, Conductor

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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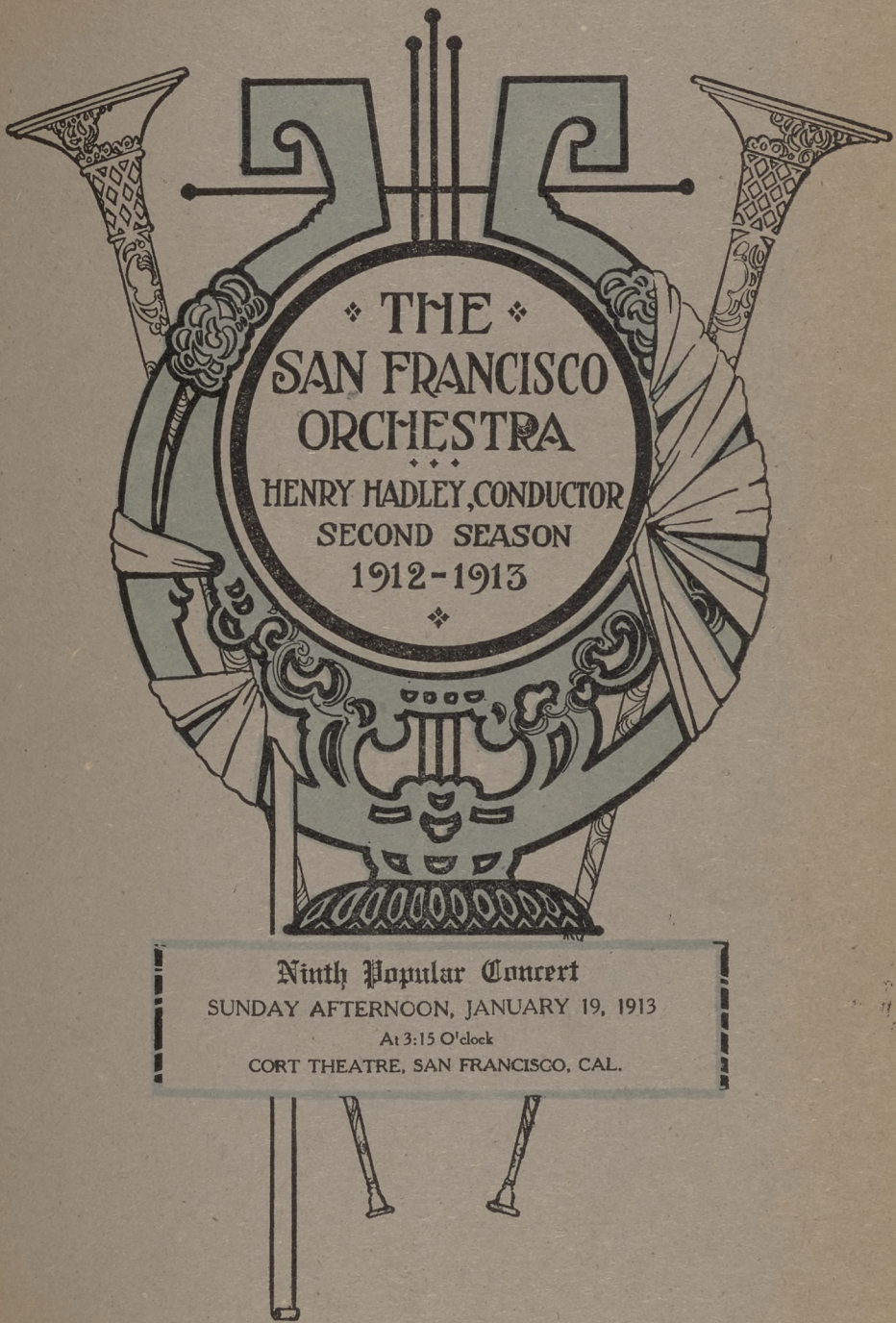

Ninth Popular Concert

SUNDAY AFTERNOON, JANUARY 19, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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HENRY HADLEY, Conductor

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Sydney Polak — G. Saldierna

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Ralph Wetmore, Principal.

L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

VIOLAS

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C. Trainor — C. Heinsen — C. E. Schmitt — E. E. Perrigo
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San Francisco, January 14, 1913.

To the Subscribers and Guarantors,

Gentlemen: The Board of Governors of the Musical Association regrets having found it necessary to change the dates of the concerts for this season, and desires at the same time to thank the patrons of the orchestra for the amiability with which the change was accepted. Only the necessities of the situation led the Board to alter the dates first settled upon.

The initial season of 11 concerts, 1911-1912, was so well received that the Board of Governors deemed it advisable to arrange a season of 20 weeks duration, to begin October 25, 1912, and end March 9, 1913. With this end in view contracts for 20 weeks were signed with a majority of the musicians employed in the orchestra.

The advance sale of season tickets exceeded all expectations, amounting to $17,992.50. The Board of Governors hoped that the box office sales for individual tickets would average as much, if not more than last year, and would warrant the scale of expenses undertaken. This has proved to be a miscalculation, as the box office receipts have been somewhat below those of last season, which is no doubt attributable to the fact that a larger number of concerts are being given.

It is exceedingly difficult to forecast the receipts and expenditures of a symphony concert season involving a budget of between $60,000.00 and $70,000.00. The accuracy of estimates could be determined only when the season is well under way.

The Board of Governors, therefore, thought it wise to shorten the season, but without reducing the number of concerts, arranging to give the full number of 20 concerts in a shorter space of time. Last year a season of 16 weeks was planned, but it was thought prudent whilst the season was still under way to shorten it to 12 weeks. The circumstances attending the present season made a similar change advisable, and the season, therefore, was shortened from 20 to 15 weeks, and a revised schedule of dates was published, bringing the current season to end February 2, 1913.

The Board of Governors deems it proper, however, to carry out the obligation to such members of the orchestra as were promised employment during the whole of the period first contracted for. It has, therefore, arranged a short supplementary season of six symphony concerts. At each of these a symphony by one of the great masters will be played. Beethoven, Mozart, Brahms and Tschaikowsky have been the composers chosen. It is also planned to secure the services of such distinguished artists as may be available as soloists.

Programs for the season are enclosed, with the exception of those for the last two concerts, which will be announced later.

The concerts will be given on the dates of February 7th, 14th, 21st and 28th, and March 7th and 9th. It is planned to offer the guarantors and subscribers their present seats for the six supplementary concerts at the following season rates:

Boxes containing eight seats	$100.00
Boxes containing six seats	75.00
Loges containing five seats	50.00
Orchestra seats	5.00
Balcony, first three rows	5.00
Balcony, next five rows	3.75

The Board of Governors thanks the patrons of the orchestra for the assistance which they have given during the present season, and trusts that it may be continued during the supplementary season.

Very truly,

THE BOARD OF GOVERNORS.

Programs for the Supplementary Season of Six Symphony Concerts

---

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Tschaikowsky ..... Symphony "Manfred," Op. 54
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

Sale of Tickets

GUARANTORS!

The sale of Season Tickets for the supplementary season of Six Symphony Concerts at the Cort Theatre on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9, 1913, will open for GUARANTORS only Wednesday morning, January 22, 1913, at the Sutter street box office of Sherman, Clay & Co.

SUBSCRIBERS!

The sale of Season Tickets for the supplementary season will open for present SUBSCRIBERS only Monday morning, January 27, 1913 at the Sutter street box office of Sherman, Clay & Co.

GENERAL PUBLIC!

The sale of Season Tickets for the supplementary season will open for the GENERAL PUBLIC Thursday morning, January 30, 1913, at the Sutter street box office of Sherman, Clay & Co.

IMPORTANT NOTE!

Sale of Season Tickets closes Saturday, February 1, 1913, and No Season Tickets can be sold after that date.

SINGLE TICKETS!

The sale of Single Tickets for the supplementary season will open Monday morning, February 3, 1913, at the Sutter street box office of Sherman, Clay & Co.

MAIL ORDERS!

Mail orders sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, 209 Post street, filled in order of receipt and as near desired location as possible.

Frank W. Healy, Manager — Telephone Sutter 2954
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464 California Street

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Dates for Remaining Concerts

Friday afternoon, January 24, 1913—NINTH SYMPHONY.

SPECIAL CONCERTS

Outside of Regular Subscriptions

Wednesday Evening, January 22, 1913 at

Knights of Columbus Hall, Golden Gate Ave., near Jones

Tickets $1.00 to all parts of Hall

WAGNER CONCERT

Sunday Afternoon, January 26, 1913

in the Auditorium of the German House, Polk and Turk Streets

Tickets $1.00 to all parts of Hall

Friday Afternoon, January 31, 1913 - - TENTH SYMPHONY

Sunday Afternoon, February 2, 1913 - - TENTH POPULAR

The tenth popular concert, which marks the CLOSE of the regular Subscription season of 1912-1913, will be devoted to the performances of two choral works—**MASSENET'S "EVE,"** in three parts, and Hadley's **"IN MUSIC'S PRAISE"**—with SOLOISTS, CHORUS and ORCHESTRA.

Paul Steindorff will conduct Massenet's "Eve" and Henry Hadley will conduct "In Music's Praise."

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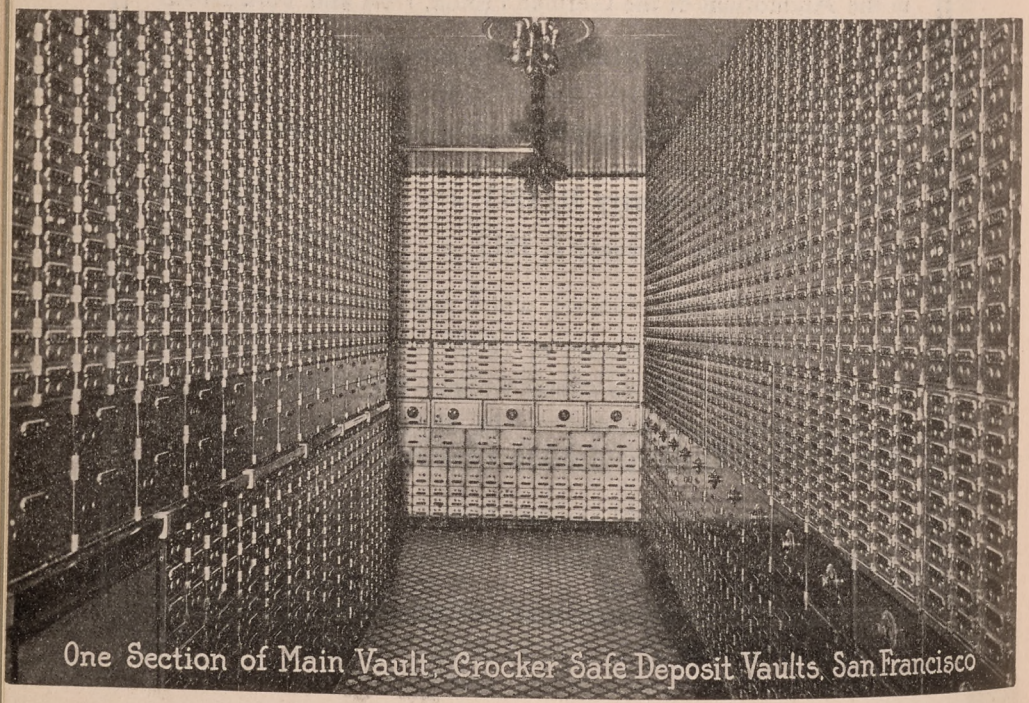

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MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Ninth Popular Concert

Season 1912-1913

Sunday Afternoon, Jan. 19, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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26 O'Farrell Street San Francisco

Ninth Popular Concert

Sunday Afternoon, January 19, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist: FRANCES ROCK-SHAFTER, Pianist

PROGRAM

Mozart ..... Overture, Marriage of Figaro
1756-1791.

Saint-Saens ..... Concerto for Piano and Orchestra in G Minor
1835.

I. Andante sostenuto.
II. Allegro scherzando.
III. Presto.

FRANCES ROCK-SHAFTER

Steinway Piano Used: Sherman, Clay & Co., Pacific Coast Representatives

Moszkowski ..... Suite, "From All Nations"
1854.

Russia Germany Spain Italy Hungary

Wagner..... Wotan's Farewell and Magic Fire Scene from "The Valkyrie"
1813-1883.

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PROGRAM NOTES :: By FELIX BOROWSKI

"Die Valkyrie:" Wotan's Farewell and Magic Fire Scene.

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died February 13, 1883, at Venice.

WOTAN'S farewell to Brünnhilde and the Magic Fire Scene from the conclusion to "Die Walküre." For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and, his farewell spoken, strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

The following is the text of the scene:—

Leb' wohl, du kühnes
herrliches kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren,
dich, die ich liebte,
du lachende Lust meines Auges:
ein brautliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lachelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss:—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglanzt
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glanze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schleissen!
Denn so—kehrt
der Gott sich dir ab!
so küsst er die Gottheit von dir.
Loge, hor'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandes
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

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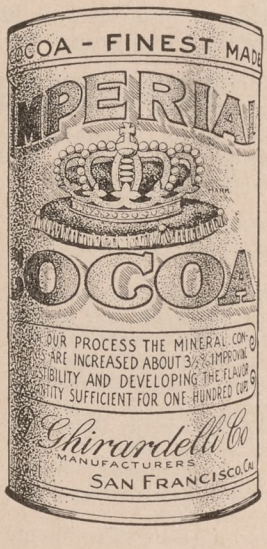

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Farewell, thou cherished, loveliest child!
Thou once the life and light of my heart.
Farewell! farewell! farewell! loth I must leave thee;
No more in love may I grant thee my greeting;
Henceforth my maid ne'er more with me rideth,
Nor waiteth wine to reach me.
When I relinquish thee, my beloved one—
Thou laughing delight of mine eyes,—
Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorching scaring the timid,
Who, cowed, may cross not Brunnhilde's couch.
For one alone freeth the bride;
One freer than I, the god!

These eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding;
Or, when, with lisping of heroes leal,
Thy honeyed lips were inspired:—
These effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,
Or when my wishes toward worldly pleasure
When wild warfare were turning:—
Their lustrous gaze lights on me now
As my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief-suffering god may never henceforth behold them!
Now, heart-torn, he gives thee his kiss,
And taketh thy godhood away.

Loki, hear! listen and heed!
As I found thee at first, a fiery glow
As thou fleddest me headlong, a hovering glimmer,
As then I bound thee, be thou bound now!
Appear, wavering spirit,
And spread me thy fire round this fell!
Loki! Loki! appear!

He who may spear in spirit feareth
Ne'er springs thro' this fiery bar!

English Translation by F. Corder.

:: PROGRAM NOTES ::

Concerto for Pianoforte and Orchestra in G Minor

Camille Saint-Saens.
Born Oct. 9, 1835, at Paris.

Camille Saint-Saens, the French composer, is the author of five pianoforte concertos, of which the one played this afternoon by Frances Rock-Shafter is the most familiar. It is a brilliant composition in the usual concerto form.

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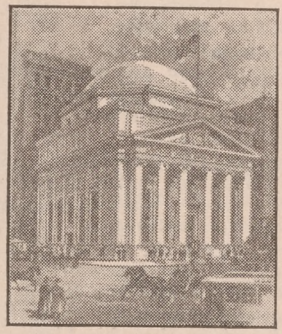

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PROGRAM NOTES :: By Hubbard William Harris

Overture to
"The Marriage of Figaro"

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

"LE NOZZE DI FIGARO"—opera buffa in four acts, the libretto by L. da Ponte (after Beaumarchais' "Mariage de Figaro"), was written in 1786. In the composer's autograph catalog it is entered under the date of April 29, and the first performance took place two days later at the National Theatre in Vienna.

The overture is a dashing movement, beginning—in D major, *Presto* and 2-2 time—with its bustling first theme. This is developed with great spirit, winding up with a characteristically Mozartian flourish and leading to the entrance of the more expressive second theme (in A major). There is no free-fantasia, the movement consisting simply of the exposition and development of these two themes (and sundry subsidiary motives) together with what would be called in technical parlance a recapitulation of the same, and ending with a fiery little coda.

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SAN FRANCISCO, CAL.

Special Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Wednesday Evening, January 22, 1913

At 8:30 Sharp

In the Auditorium of the New

Knights of Columbus Hall

Golden Gate Avenue Near Jones Street

PROGRAM

Overture, Mignon ..... Thomas
(a) Love's Dream ..... Liszt
(b) Valse Triste ..... Sibelius
Suite, Scenes Pittoresque ..... Massenet
I. Marche.
II. Air de Ballet.
III. Angeles.
IV. Fete Boheme.
Irish Rhapsody ..... Victor Herbert
Overture, Tannhauser ..... Wagner

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Saturday morning, January 18, 1913.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled as near desired location as possible. For the convenience of members of the Knights of Columbus John J. Whelan, Financial Secretary, will have a supply of tickets.

Kindly detach the annexed order, fill out the same and promptly leave it at or mail it to the office of the Musical Association, 711-712 Head Building, No. 209 Post Street, San Francisco.

Frank W. Healy, Manager — Telephone Sutter 2954

The San Francisco Orchestra,
711-712 Head Building, No. 209 Post St.,
San Francisco, Cal.

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for the Concert at Knights of Columbus Hall.

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Capital actually paid up in Cash	1,000,000.00
Reserve and Contingent Funds	1,706,879.63
Employees' Pension Fund	148,850.22
Number of Depositors	59,144

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Wagner Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Sunday Afternoon, January 26, 1913

At 3 o'clock Sharp

In the Auditorium of the New

German House

Polk and Turk Streets

PROGRAM

Vorspiel ..... "The Meistersinger"
Vorspiel ..... "Lohengrin"
Siegfried's Rhine Journey ..... from "Die Goetterdaemmerung"
Forest Murmurs ..... from "Siegfried"
Prelude and "Isolde's Love Death" ..... from "Tristan and Isolde"

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Monday morning, January 20, 1913.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled as near desired location as possible.

Kindly detach the annexed order, fill out the same and promptly leave it at or mail it to the office of the Musical Association, 711-712 Head Building, No. 209 Post Street, San Francisco.

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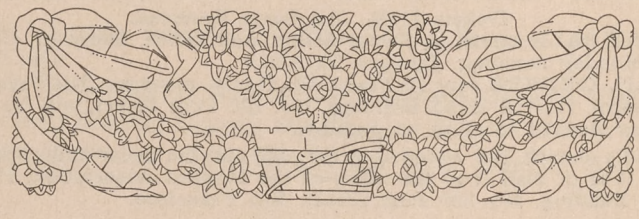
Soloists Next Concert

B. EMILIO PUYANS, First Flute of the San Francisco Orchestra, is a young artist of great talent and had the rare distinction of being winner of the First Prize for flute in the Conservatory of Paris, July 28, 1904.

Mr. Puyans met with great success concertizing in Paris, Berlin, Brussels, London, Belgium, Italy, Germany and the United States.

Previous to Mr. Puyans' arrival in San Francisco, as the accompanist of Tetrazzini, he had occupied the position of first flute in the Pittsburg Symphony Orchestra (Emil Paur, director).



JOSEPH VITO, Harpist of the San Francisco Orchestra, is considered by those competent to judge, second only in importance to Tramonti. An artist in everything that the word implies, Mr. Vito by his musicianship and complete command of his instrument has earned the unstinted praise of the press and public of the large Eastern cities.

Mr. Vito, for his splendid accompaniments, has been publicly complimented by many of our great artists.

Ninth Symphony Concert

Friday Afternoon, Jan. 24th, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloists: { **B. EMILIO PUYANS, Flutist**
JOSEPH VITO, Harpist

PROGRAM

Mendelssohn ..... Overture, "Midsummer Night's Dream"
1809-1847.

Schubert ..... Symphony No. 8, B Minor (Unfinished)
1797-1828.

Allegro Moderato.
Andante Con Moto.

Mozart ..... Concerto for Flute and Harp
1756-1791.

Allegro.
Andantino.
Rondo.

B. EMILIO PUYANS and JOSEPH VITO

Svendsen ..... Overture, "Carnival in Paris"
1840.

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Tenth Popular Concert

Sunday Afternoon, February 2, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

TWO CHORAL WORKS

PART I.

"Eve" ..... Jules Massenet

A mystery in three parts, with Soloists, Chorus and Orchestral Accompaniment.
(First time in San Francisco)

Soloists:

MRS. ORRIN KIPP McMURRAY ..... Soprano
MR. R. M. BATTISON ..... Tenor
MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

PART II.

"In Music's Praise" ..... Henry Hadley

Cantata for Soprano and Baritone Soloes, Chorus and Orchestra.

Soloists to be Announced Later

Conducted by the Composer

This Cantata was composed in 1899, and won the first prize for works in this class offered by the Musical Record, Boston, the judges being Prof. Horatio Parker, Reinhold Herman and Arthur Foote. The work had its initial performance at Carnegie Hall, New York, by the People's Choral Union under Mr. Frank Damrosch in 1900. At that time Lilian Blauvelt was the soloist.
The work is divided into three parts:

Part I. "Music and the Arts."
Part II. "The Music of Nature."
Part III. "Music's Glory."

It has been presented throughout the United States by the principal choral societies of the country.

Seats for this concert will be placed on sale at the regular places.

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HENRY HADLEY, Conductor

Maintained by the

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FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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Ninth Popular Concert

SUNDAY AFTERNOON, JANUARY 19, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

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MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

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HENRY HADLEY, Conductor

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John Josephs — N. Firestone — T. Yohner-Borghese
H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

SECOND VIOLINS

Ralph Wetmore, Principal.

L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

VIOLAS

Clarence Evans, Principal.

C. Trainor — C. Heinsen — C. E. Schmitt — E. E. Perrigo
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San Francisco, January 14, 1913.

To the Subscribers and Guarantors,

Gentlemen: The Board of Governors of the Musical Association regrets having found it necessary to change the dates of the concerts for this season, and desires at the same time to thank the patrons of the orchestra for the amiability with which the change was accepted. Only the necessities of the situation led the Board to alter the dates first settled upon.

The initial season of 11 concerts, 1911-1912, was so well received that the Board of Governors deemed it advisable to arrange a season of 20 weeks duration, to begin October 25, 1912, and end March 9, 1913. With this end in view contracts for 20 weeks were signed with a majority of the musicians employed in the orchestra.

The advance sale of season tickets exceeded all expectations, amounting to $17,992.50. The Board of Governors hoped that the box office sales for individual tickets would average as much, if not more than last year, and would warrant the scale of expenses undertaken. This has proved to be a miscalculation, as the box office receipts have been somewhat below those of last season, which is no doubt attributable to the fact that a larger number of concerts are being given.

It is exceedingly difficult to forecast the receipts and expenditures of a symphony concert season involving a budget of between $50,000.00 and $70,000.00. The accuracy of estimates could be determined only when the season is well under way.

The Board of Governors, therefore, thought it wise to shorten the season, but without reducing the number of concerts, arranging to give the full number of 20 concerts in a shorter space of time. Last year a season of 16 weeks was planned, but it was thought prudent whilst the season was still under way to shorten it to 12 weeks. The circumstances attending the present season made a similar change advisable, and the season, therefore, was shortened from 20 to 15 weeks, and a revised schedule of dates was published, bringing the current season to end February 2, 1913.

The Board of Governors deems it proper, however, to carry out the obligation to such members of the orchestra as were promised employment during the whole of the period first contracted for. It has, therefore, arranged a short supplementary season of six symphony concerts. At each of these a symphony by one of the great masters will be played. Beethoven, Mozart, Brahms and Tschaikowsky have been the composers chosen. It is also planned to secure the services of such distinguished artists as may be available as soloists.

Programs for the season are enclosed, with the exception of those for the last two concerts, which will be announced later.

The concerts will be given on the dates of February 7th, 14th, 21st and 28th, and March 7th and 9th. It is planned to offer the guarantors and subscribers their present seats for the six supplementary concerts at the following season rates:

Boxes containing eight seats	$100.00
Boxes containing six seats	75.00
Loges containing five seats	50.00
Orchestra seats	5.00
Balcony, first three rows	5.00
Balcony, next five rows	3.75

The Board of Governors thanks the patrons of the orchestra for the assistance which they have given during the present season, and trusts that it may be continued during the supplementary season.

Very truly,

THE BOARD OF GOVERNORS.

Programs for the Supplementary Season of Six Symphony Concerts

---

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Tschaikowsky ..... Symphony "Manfred," Op. 54
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

Sale of Tickets

GUARANTORS!

The sale of Season Tickets for the supplementary season of Six Symphony Concerts at the Cort Theatre on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9, 1913, will open for GUARANTORS only Wednesday morning, January 22, 1913, at the Sutter street box office of Sherman, Clay & Co.

SUBSCRIBERS!

The sale of Season Tickets for the supplementary season will open for present SUBSCRIBERS only Monday morning, January 27, 1913 at the Sutter street box office of Sherman, Clay & Co.

GENERAL PUBLIC!

The sale of Season Tickets for the supplementary season will open for the GENERAL PUBLIC Thursday morning, January 30, 1913, at the Sutter street box office of Sherman, Clay & Co.

IMPORTANT NOTE!

Sale of Season Tickets closes Saturday, February 1, 1913, and No Season Tickets can be sold after that date.

SINGLE TICKETS!

The sale of Single Tickets for the supplementary season will open Monday morning, February 3, 1913, at the Sutter street box office of Sherman, Clay & Co.

MAIL ORDERS!

Mail orders sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, 209 Post street, filled in order of receipt and as near desired location as possible.

.....

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Sunday Afternoon, January 26, 1913

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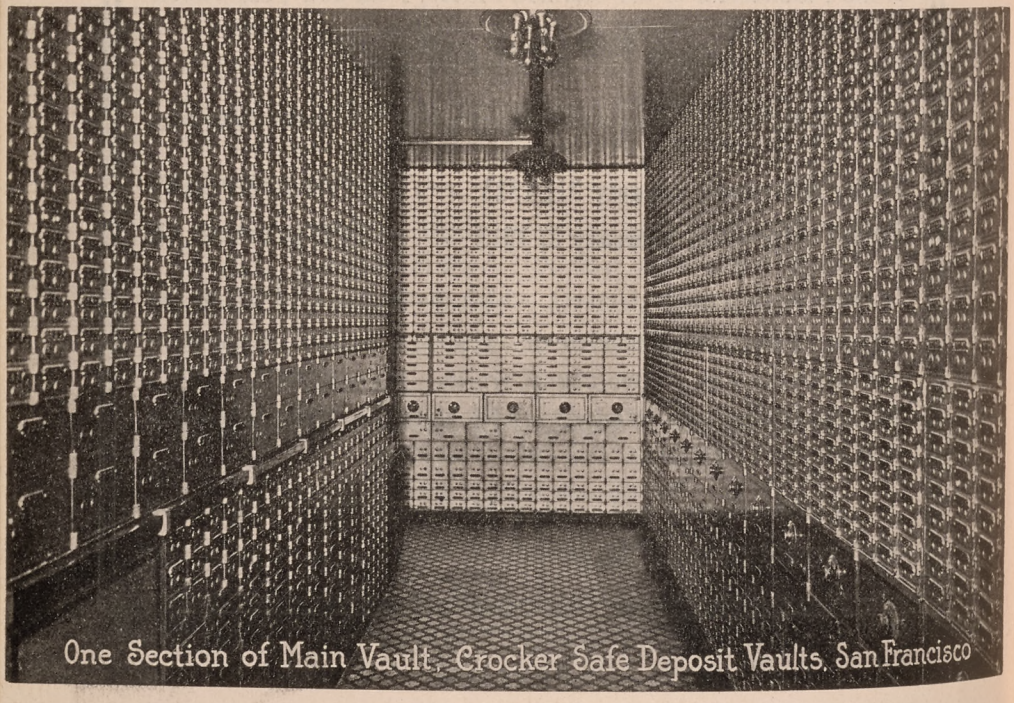

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Season 1912-1913

Sunday Afternoon, Jan. 19, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

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Ninth Popular Concert

Sunday Afternoon, January 19, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist: FRANCES ROCK-SHAFTER, Pianist

PROGRAM

Mozart ..... Overture, Marriage of Figaro
1756-1791.

Saint-Saens ..... Concerto for Piano and Orchestra in G Minor
1835.

I. Andante sostenuto.
II. Allegro scherzando.
III. Presto.

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1854.

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Wagner..... Wotan's Farewell and Magic Fire Scene from "The Valkyrie"
1813-1883.

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PROGRAM NOTES :: By FELIX BOROWSKI

"Die Valkyrie:" Wotan's Farewell and Magic Fire Scene.

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died February 13, 1883, at Venice.

WOTAN'S farewell to Brünnhilde and the Magic Fire Scene from the conclusion to "Die Walküre." For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and, his farewell spoken, strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

The following is the text of the scene:—

Leb' wohl, du kühnes
herrliches kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren,
dich, die ich liebte,
du lachende Lust meines Auges:
ein brautliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lachelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss:—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglanzt
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glanze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schleissen!
Denn so—kehrt
der Gott sich dir ab!
so küsst er die Gottheit von dir.
Loge, hor'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandes
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

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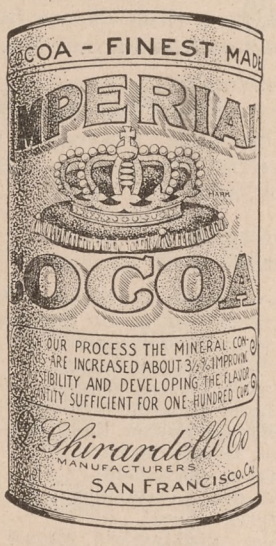

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Farewell, thou cherished, loveliest child!
Thou once the life and light of my heart.
Farewell! farewell! farewell! loth I must leave thee;
No more in love may I grant thee my greeting;
Henceforth my maid ne'er more with me rideth,
Nor waiteth wine to reach me.
When I relinquish thee, my beloved one—
Thou laughing delight of mine eyes,—
Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorching scaring the timid,
Who, cowed, may cross not Brunnhilde's couch.
For one alone freeth the bride;
One freer than I, the god!

These eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding;
Or, when, with lisping of heroes leal,
Thy honeyed lips were inspired:—
These effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,
Or when my wishes toward worldly pleasure
When wild warfare were turning:—
Their lustrous gaze lights on me now
As my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief-suffering god may never henceforth behold them!
Now, heart-torn, he gives thee his kiss,
And taketh thy godhood away.

Loki, hear! listen and heed!
As I found thee at first, a fiery glow
As thou fleddest me headlong, a hovering glimmer,
As then I bound thee, be thou bound now!
Appear, wavering spirit,
And spread me thy fire round this fell!
Loki! Loki! appear!

He who may spear in spirit feareth
Ne'er springs thro' this fiery bar!

English Translation by F. Corder.

:: PROGRAM NOTES ::

Concerto for Pianoforte and Orchestra in G Minor

Camille Saint-Saens.
Born Oct. 9, 1835, at Paris.

Camille Saint-Saens, the French composer, is the author of five pianoforte concertos, of which the one played this afternoon by Frances Rock-Shafter is the most familiar. It is a brilliant composition in the usual concerto form.

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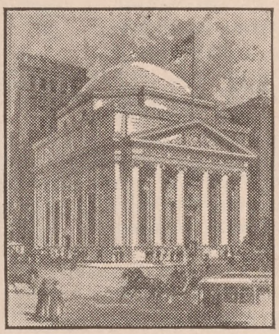

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PROGRAM NOTES :: By Hubbard William Harris

Overture to
"The Marriage of Figaro"

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

"LE NOZZE DI FIGARO"—opera buffa in four acts, the libretto by L. da Ponte (after Beaumarchais' "Mariage de Figaro"), was written in 1786. In the composer's autograph catalog it is entered under the date of April 29, and the first performance took place two days later at the National Theatre in Vienna.

The overture is a dashing movement, beginning—in D major, *Presto* and 2-2 time—with its bustling first theme. This is developed with great spirit, winding up with a characteristically Mozartian flourish and leading to the entrance of the more expressive second theme (in A major). There is no free-fantasia, the movement consisting simply of the exposition and development of these two themes (and sundry subsidiary motives) together with what would be called in technical parlance a recapitulation of the same, and ending with a fiery little coda.

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Special Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Wednesday Evening, January 22, 1913

At 8:30 Sharp

In the Auditorium of the New

Knights of Columbus Hall

Golden Gate Avenue Near Jones Street

PROGRAM

Overture, Mignon ..... Thomas
(a) Love's Dream ..... Liszt
(b) Valse Triste ..... Sibelius
Suite, Scenes Pittoresque ..... Massenet
I. Marche.
II. Air de Ballet.
III. Angeles.
IV. Fete Boheme.
Irish Rhapsody ..... Victor Herbert
Overture, Tannhauser ..... Wagner

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Saturday morning, January 18, 1913.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled as near desired location as possible. For the convenience of members of the Knights of Columbus John J. Whelan, Financial Secretary, will have a supply of tickets.

Kindly detach the annexed order, fill out the same and promptly leave it at or mail it to the office of the Musical Association, 711-712 Head Building, No. 209 Post Street, San Francisco.

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Wagner Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Sunday Afternoon, January 26, 1913

At 3 o'clock Sharp

In the Auditorium of the New

German House

Polk and Turk Streets

PROGRAM

Vorspiel ..... "The Meistersinger"
Vorspiel ..... "Lohengrin"
Siegfried's Rhine Journey ..... from "Die Goetterdaemmerung"
Forest Murmurs ..... from "Siegfried"
Prelude and "Isolde's Love Death" ..... from "Tristan and Isolde"

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Monday morning, January 20, 1913.

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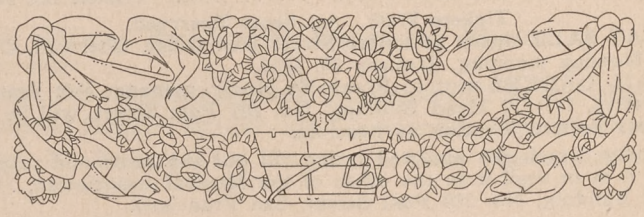
Soloists Next Concert

B. EMILIO PUYANS, First Flute of the San Francisco Orchestra, is a young artist of great talent and had the rare distinction of being winner of the First Prize for flute in the Conservatory of Paris, July 28, 1904.

Mr. Puyans met with great success concertizing in Paris, Berlin, Brussels, London, Belgium, Italy, Germany and the United States.

Previous to Mr. Puyans' arrival in San Francisco, as the accompanist of Tetrazzini, he had occupied the position of first flute in the Pittsburg Symphony Orchestra (Emil Paur, director).



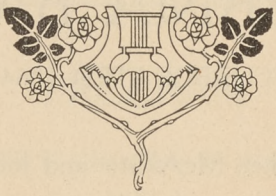
JOSEPH VITO, Harpist of the San Francisco Orchestra, is considered by those competent to judge, second only in importance to Tramonti. An artist in everything that the word implies, Mr. Vito by his musicianship and complete command of his instrument has earned the unstinted praise of the press and public of the large Eastern cities.

Mr. Vito, for his splendid accompaniments, has been publicly complimented by many of our great artists.

Ninth Symphony Concert

Friday Afternoon, Jan. 24th, 1913, at 3:15 o'clock

at the CORT THEATRE



Soloists: { **B. EMILIO PUYANS, Flutist**
JOSEPH VITO, Harpist

PROGRAM

Mendelssohn ..... Overture, "Midsummer Night's Dream"
1809-1847.

Schubert ..... Symphony No. 8, B Minor (Unfinished)
1797-1828.

Allegro Moderato.
Andante Con Moto.

Mozart ..... Concerto for Flute and Harp
1756-1791.

Allegro.
Andantino.
Rondo.

B. EMILIO PUYANS and JOSEPH VITO

Svendsen ..... Overture, "Carnival in Paris"
1840.

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PROGRAM

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"Eve" ..... Jules Massenet

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Soloists:

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MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

PART II.

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Cantata for Soprano and Baritone Soloes, Chorus and Orchestra.

Soloists to be Announced Later

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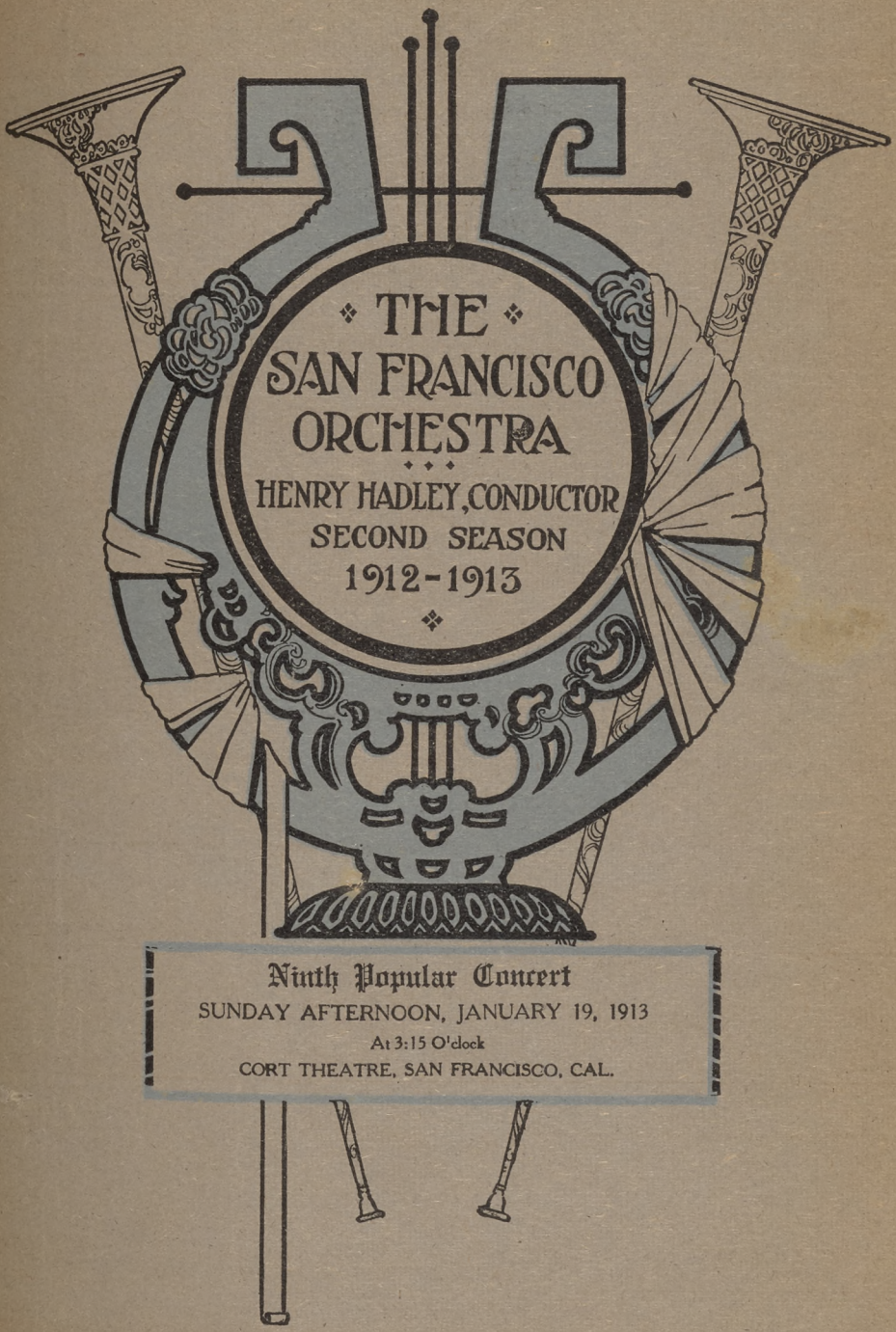

Ninth Popular Concert

SUNDAY AFTERNOON, JANUARY 19, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

Personnel

HENRY HADLEY, Conductor

FIRST VIOLINS

Adolph Rosenbecker, Concertmaster.

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John Josephs — N. Firestone — T. Yohner-Borghese
H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

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L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
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San Francisco, January 14, 1913.

To the Subscribers and Guarantors,

Gentlemen: The Board of Governors of the Musical Association regrets having found it necessary to change the dates of the concerts for this season, and desires at the same time to thank the patrons of the orchestra for the amiability with which the change was accepted. Only the necessities of the situation led the Board to alter the dates first settled upon.

The initial season of 11 concerts, 1911-1912, was so well received that the Board of Governors deemed it advisable to arrange a season of 20 weeks duration, to begin October 25, 1912, and end March 9, 1913. With this end in view contracts for 20 weeks were signed with a majority of the musicians employed in the orchestra.

The advance sale of season tickets exceeded all expectations, amounting to $17,992.50. The Board of Governors hoped that the box office sales for individual tickets would average as much, if not more than last year, and would warrant the scale of expenses undertaken. This has proved to be a miscalculation, as the box office receipts have been somewhat below those of last season, which is no doubt attributable to the fact that a larger number of concerts are being given.

It is exceedingly difficult to forecast the receipts and expenditures of a symphony concert season involving a budget of between $60,000.00 and $70,000.00. The accuracy of estimates could be determined only when the season is well under way.

The Board of Governors, therefore, thought it wise to shorten the season, but without reducing the number of concerts, arranging to give the full number of 20 concerts in a shorter space of time. Last year a season of 16 weeks was planned, but it was thought prudent whilst the season was still under way to shorten it to 12 weeks. The circumstances attending the present season made a similar change advisable, and the season, therefore, was shortened from 20 to 15 weeks, and a revised schedule of dates was published, bringing the current season to end February 2, 1913.

The Board of Governors deems it proper, however, to carry out the obligation to such members of the orchestra as were promised employment during the whole of the period first contracted for. It has, therefore, arranged a short supplementary season of six symphony concerts. At each of these a symphony by one of the great masters will be played. Beethoven, Mozart, Brahms and Tschaikowsky have been the composers chosen. It is also planned to secure the services of such distinguished artists as may be available as soloists.

Programs for the season are enclosed, with the exception of those for the last two concerts, which will be announced later.

The concerts will be given on the dates of February 7th, 14th, 21st and 28th, and March 7th and 9th. It is planned to offer the guarantors and subscribers their present seats for the six supplementary concerts at the following season rates:

Boxes containing eight seats	$100.00
Boxes containing six seats	75.00
Loges containing five seats	50.00
Orchestra seats	5.00
Balcony, first three rows	5.00
Balcony, next five rows	3.75

The Board of Governors thanks the patrons of the orchestra for the assistance which they have given during the present season, and trusts that it may be continued during the supplementary season.

Very truly,

THE BOARD OF GOVERNORS.

Programs for the Supplementary Season of Six Symphony Concerts

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Tschaikowsky ..... Symphony "Manfred," Op. 54
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

Sale of Tickets

GUARANTORS!

The sale of Season Tickets for the supplementary season of Six Symphony Concerts at the Cort Theatre on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday afternoon, March 9, 1913, will open for GUARANTORS only Wednesday morning, January 22, 1913, at the Sutter street box office of Sherman, Clay & Co.

SUBSCRIBERS!

The sale of Season Tickets for the supplementary season will open for present SUBSCRIBERS only Monday morning, January 27, 1913 at the Sutter street box office of Sherman, Clay & Co.

GENERAL PUBLIC!

The sale of Season Tickets for the supplementary season will open for the GENERAL PUBLIC Thursday morning, January 30, 1913, at the Sutter street box office of Sherman, Clay & Co.

IMPORTANT NOTE!

Sale of Season Tickets closes Saturday, February 1, 1913, and No Season Tickets can be sold after that date.

SINGLE TICKETS!

The sale of Single Tickets for the supplementary season will open Monday morning, February 3, 1913, at the Sutter street box office of Sherman, Clay & Co.

MAIL ORDERS!

Mail orders sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, 209 Post street, filled in order of receipt and as near desired location as possible.

Frank W. Healy, Manager — Telephone Sutter 2954
The San Francisco Orchestra
711-712 Head Building, No. 209 Post St.
San Francisco, Cal.

Enclosed find check / money order for $.....
for which please send me.....seats
for the supplementary season of six Symphony Concerts.

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464 California Street

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Dates for Remaining Concerts

Friday afternoon, January 24, 1913—NINTH SYMPHONY.

SPECIAL CONCERTS

Outside of Regular Subscriptions

Wednesday Evening, January 22, 1913 at

Knights of Columbus Hall, Golden Gate Ave., near Jones

Tickets $1.00 to all parts of Hall

WAGNER CONCERT

Sunday Afternoon, January 26, 1913

in the Auditorium of the German House, Polk and Turk Streets

Tickets $1.00 to all parts of Hall

Friday Afternoon, January 31, 1913 - - TENTH SYMPHONY

Sunday Afternoon, February 2, 1913 - - TENTH POPULAR

The tenth popular concert, which marks the CLOSE of the regular Subscription season of 1912-1913, will be devoted to the performances of two choral works—**MASSENET'S "EVE,"** in three parts, and Hadley's **"IN MUSIC'S PRAISE"**—with SOLOISTS, CHORUS and ORCHESTRA.

Paul Steindorff will conduct Massenet's "Eve" and Henry Hadley will conduct "In Music's Praise."

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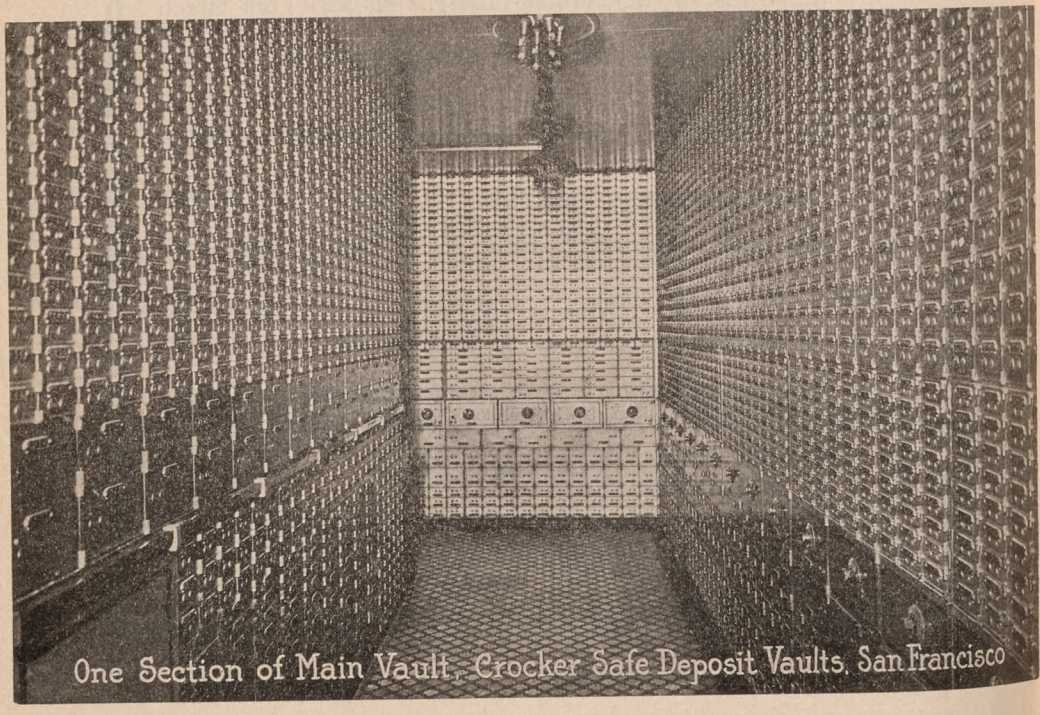

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San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Ninth Popular Concert

Season 1912-1913

Sunday Afternoon, Jan. 19, 1913

AT 3-15 O'CLOCK

at the

Cort Theatre

WEBER

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Are you uncertain in your mind as to which of the well-known pianos is the best? You want an instrument you will be proud to put in your music or drawing room. You want your friends to admire your choice—musicians who play it, to compliment you.

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26 O'Farrell Street San Francisco

Ninth Popular Concert

Sunday Afternoon, January 19, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloist: FRANCES ROCK-SHAFTER, Pianist

PROGRAM

Mozart ..... Overture, Marriage of Figaro
1756-1791.

Saint-Saens ..... Concerto for Piano and Orchestra in G Minor
1835.

I. Andante sostenuto.
II. Allegro scherzando.
III. Presto.

FRANCES ROCK-SHAFTER

Steinway Piano Used: Sherman, Clay & Co., Pacific Coast Representatives

Moszkowski ..... Suite, "From All Nations"
1854.

Russia Germany Spain Italy Hungary

Wagner..... Wotan's Farewell and Magic Fire Scene from "The Valkyrie"
1813-1883.

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PROGRAM NOTES :: By FELIX BOROWSKI

"Die Valkyrie:" Wotan's Farewell and Magic Fire Scene.

Richard Wagner.
Born May 22, 1813, at Leipzig.
Died February 13, 1883, at Venice.

WOTAN'S farewell to Brünnhilde and the Magic Fire Scene from the conclusion to "Die Walküre." For her disobedience to his command that Siegmund the Volsung shall not be protected in the combat with his enemy Hunding Wotan condemns Brünnhilde, the Valkyrie—and his daughter—to lie asleep on a rock to become the booty of the first man who finds and awakes her. Brünnhilde piteously begs that her punishment may be remitted; or, if Wotan will not be moved to mercy, that she may lie surrounded by a circle of ever burning flames, so that only the bravest hero can penetrate it and arouse her.

The god, moved by her supplications, consents to the granting of this wish. He lays Brünnhilde on the mossy covering of the rock, and, his farewell spoken, strikes the ground with his spear, whereupon flames spring up on every side. As the fire encircles the sleeping Valkyrie, Wotan slowly leaves the scene.

The following is the text of the scene:—

Leb' wohl, du kühnes
herrliches kind!
Du meines Herzens
heiliger Stolz,
leb' wohl! leb' wohl! leb' wohl!
Muss ich dich meiden
und darf minnig
mein Gruss nimmer dich grüssen;
sollst du nicht mehr
neben mir reiten,
noch Meth beim Mahl mir reichen;
muss ich verlieren,
dich, die ich liebte,
du lachende Lust meines Auges:
ein brautliches Feuer
soll dir nun brennen,
wie nie einer Braut es gebrannt!
Flammende Gluth
umglühe den Fels;
mit zehrenden Schrecken
scheuch' es den Zagen;
der Feige fliehe
Brünnhilde's Fels:—
denn Einer nur freie die Braut,
der freier als ich, der Gott!

Der Augen leuchtendes Paar,
das oft ich lachelnd gekos't,
wenn Kampfes-Lust
ein Kuss dir lohnte,
wenn kindisch lallend
der Helden Lob
von holden Lippen dir floss:—
dieser Augen strahlendes Paar,
das oft im Sturm mir geglanzt
wenn Hoffnungs-Sehnen
das Herz mir sengte,
nach Welten-Wonne
mein Wunsch verlangte
aus wild webendem Bangen:—
zum letzten Mal
letz' es mich heut'
mit des Lebewohles
letztem Kuss!
Dem glücklicher'n Manne
glanze sein Stern;
dem unseligen Ew'gen
muss es scheidend sich schleissen!
Denn so—kehrt
der Gott sich dir ab!
so küsst er die Gottheit von dir.
Loge, hor'!
lausche hieher!
Wie zuerst ich dich fand
als feurige Gluth,
wie dann einst du mir schwandes
als schweifende Lohe:
wie ich dich band,
bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!
Loge! Loge! Hieher!

Wer meines Speeres
Spitze fürchtet,
durchschreite das Feuer nie!

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Farewell, thou cherished, loveliest child!
Thou once the life and light of my heart.
Farewell! farewell! farewell! loth I must leave thee;
No more in love may I grant thee my greeting;
Henceforth my maid ne'er more with me rideth,
Nor waiteth wine to reach me.
When I relinquish thee, my beloved one—
Thou laughing delight of mine eyes,—
Thy bed shall be lit by torches more brilliant
Than ever for bridal have burned!
Fiery gleams shall girdle the fell,
With terrible scorching scaring the timid,
Who, cowed, may cross not Brunnhilde's couch.
For one alone freeth the bride;
One freer than I, the god!

These eyes so lustrous and clear,
Which oft in love I have kissed,
When warlike longings won my lauding;
Or, when, with lisping of heroes leal,
Thy honeyed lips were inspired:—
These effulgent, glorious eyes,
Whose flash my gloom oft dispelled,
When hopeless cravings my heart discouraged,
Or when my wishes toward worldly pleasure
When wild warfare were turning:—
Their lustrous gaze lights on me now
As my lips imprint this last farewell!
On happier mortal here shall they beam;
The grief-suffering god may never henceforth behold them!
Now, heart-torn, he gives thee his kiss,
And taketh thy godhood away.

Loki, hear! listen and heed!
As I found thee at first, a fiery glow
As thou fleddest me headlong, a hovering glimmer,
As then I bound thee, be thou bound now!
Appear, wavering spirit,
And spread me thy fire round this fell!
Loki! Loki! appear!

He who may spear in spirit feareth
Ne'er springs thro' this fiery bar!

English Translation by F. Corder.

:: PROGRAM NOTES ::

Concerto for Pianoforte and Orchestra in G Minor

Camille Saint-Saens.
Born Oct. 9, 1835, at Paris.

Camille Saint-Saens, the French composer, is the author of five pianoforte concertos, of which the one played this afternoon by Frances Rock-Shafter is the most familiar. It is a brilliant composition in the usual concerto form.

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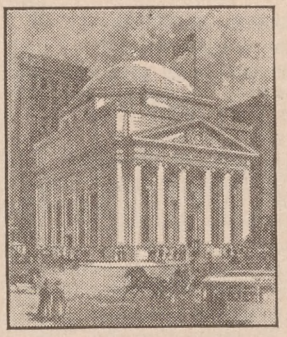
Market Street at Grant Avenue
O'Farrell Street and Savings Union Place



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PROGRAM NOTES :: By Hubbard William Harris

Overture to
"The Marriage of Figaro"

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

"LE NOZZE DI FIGARO"—opera buffa in four acts, the libretto by L. da Ponte (after Beaumarchais' "Mariage de Figaro"), was written in 1786. In the composer's autograph catalog it is entered under the date of April 29, and the first performance took place two days later at the National Theatre in Vienna.

The overture is a dashing movement, beginning—in D major, *Presto* and 2-2 time—with its bustling first theme. This is developed with great spirit, winding up with a characteristically Mozartian flourish and leading to the entrance of the more expressive second theme (in A major). There is no free-fantasia, the movement consisting simply of the exposition and development of these two themes (and sundry subsidiary motives) together with what would be called in technical parlance a recapitulation of the same, and ending with a fiery little coda.

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SAN FRANCISCO, CAL.

Special Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Wednesday Evening, January 22, 1913

At 8:30 Sharp

In the Auditorium of the New

Knights of Columbus Hall

Golden Gate Avenue Near Jones Street

PROGRAM

Overture, Mignon ..... Thomas
(a) Love's Dream ..... Liszt
(b) Valse Triste ..... Sibelius
Suite, Scenes Pittoresque ..... Massenet
I. Marche.
II. Air de Ballet.
III. Angeles.
IV. Fete Boheme.
Irish Rhapsody ..... Victor Herbert
Overture, Tannhauser ..... Wagner

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Saturday morning, January 18, 1913.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled as near desired location as possible. For the convenience of members of the Knights of Columbus John J. Whelan, Financial Secretary, will have a supply of tickets.

Kindly detach the annexed order, fill out the same and promptly leave it at or mail it to the office of the Musical Association, 711-712 Head Building, No. 209 Post Street, San Francisco.

Frank W. Healy, Manager — Telephone Sutter 2954

The San Francisco Orchestra,
711-712 Head Building, No. 209 Post St.,
San Francisco, Cal.

Enclosed find check / money order for $.....

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for the Concert at Knights of Columbus Hall.

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Assets	$53,315,495.84
Capital actually paid up in Cash	1,000,000.00
Reserve and Contingent Funds	1,706,879.63
Employees' Pension Fund	148,850.22
Number of Depositors	59,144

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Wagner Concert

BY

San Francisco Orchestra

HENRY HADLEY, Conductor

Sunday Afternoon, January 26, 1913

At 3 o'clock Sharp

In the Auditorium of the New

German House

Polk and Turk Streets

PROGRAM

Vorspiel ..... "The Meistersinger"
Vorspiel ..... "Lohengrin"
Siegfried's Rhine Journey ..... from "Die Goetterdaemmerung"
Forest Murmurs ..... from "Siegfried"
Prelude and "Isolde's Love Death" ..... from "Tristan and Isolde"

Tickets $1.00. All Seats Reserved.

SEAT SALE opens at Sutter Street Box Office, Sherman, Clay & Co., Monday morning, January 20, 1913.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled as near desired location as possible.

Kindly detach the annexed order, fill out the same and promptly leave it at or mail it to the office of the Musical Association, 711-712 Head Building, No. 209 Post Street, San Francisco.

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for which please send me.....seats
for the Concert at the German House.

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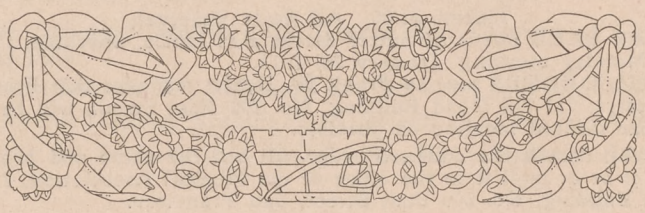
Soloists Next Concert

B. EMILIO PUYANS, First Flute of the San Francisco Orchestra, is a young artist of great talent and had the rare distinction of being winner of the First Prize for flute in the Conservatory of Paris, July 28, 1904.

Mr. Puyans met with great success concertizing in Paris, Berlin, Brussels, London, Belgium, Italy, Germany and the United States.

Previous to Mr. Puyans' arrival in San Francisco, as the accompanist of Tetrazzini, he had occupied the position of first flute in the Pittsburg Symphony Orchestra (Emil Paur, director).



JOSEPH VITO, Harpist of the San Francisco Orchestra, is considered by those competent to judge, second only in importance to Tramonti. An artist in everything that the word implies, Mr. Vito by his musicianship and complete command of his instrument has earned the unstinted praise of the press and public of the large Eastern cities.

Mr. Vito, for his splendid accompaniments, has been publicly complimented by many of our great artists.

Ninth Symphony Concert

Friday Afternoon, Jan. 24th, 1913, at 3:15 o'clock

at the CORT THEATRE

Soloists: { **B. EMILIO PUYANS, Flutist**
JOSEPH VITO, Harpist

PROGRAM

Mendelssohn ..... Overture, "Midsummer Night's Dream"
1809-1847.

Schubert ..... Symphony No. 8, B Minor (Unfinished)
1797-1828.

Allegro Moderato.
Andante Con Moto.

Mozart ..... Concerto for Flute and Harp
1756-1791.

Allegro.
Andantino.
Rondo.

B. EMILIO PUYANS and JOSEPH VITO

Svendsen ..... Overture, "Carnival in Paris"
1840.

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Tenth Popular Concert

Sunday Afternoon, February 2, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

TWO CHORAL WORKS

PART I.

"Eve" ..... Jules Massenet

A mystery in three parts, with Soloists, Chorus and Orchestral Accompaniment.
(First time in San Francisco)

Soloists:

MRS. ORRIN KIPP McMURRAY ..... Soprano
MR. R. M. BATTISON ..... Tenor
MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

PART II.

"In Music's Praise" ..... Henry Hadley

Cantata for Soprano and Baritone Soloes, Chorus and Orchestra.

Soloists to be Announced Later

Conducted by the Composer

This Cantata was composed in 1899, and won the first prize for works in this class offered by the Musical Record, Boston, the judges being Prof. Horatio Parker, Reinhold Herman and Arthur Foote. The work had its initial performance at Carnegie Hall, New York, by the People's Choral Union under Mr. Frank Damrosch in 1900. At that time Lilian Blauvelt was the soloist.
The work is divided into three parts:

Part I. "Music and the Arts."
Part II. "The Music of Nature."
Part III. "Music's Glory."

It has been presented throughout the United States by the principal choral societies of the country.

Seats for this concert will be placed on sale at the regular places.

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Surplus and Undivided Profits, - $1,811,000
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HENRY HADLEY, Conductor

Maintained by the

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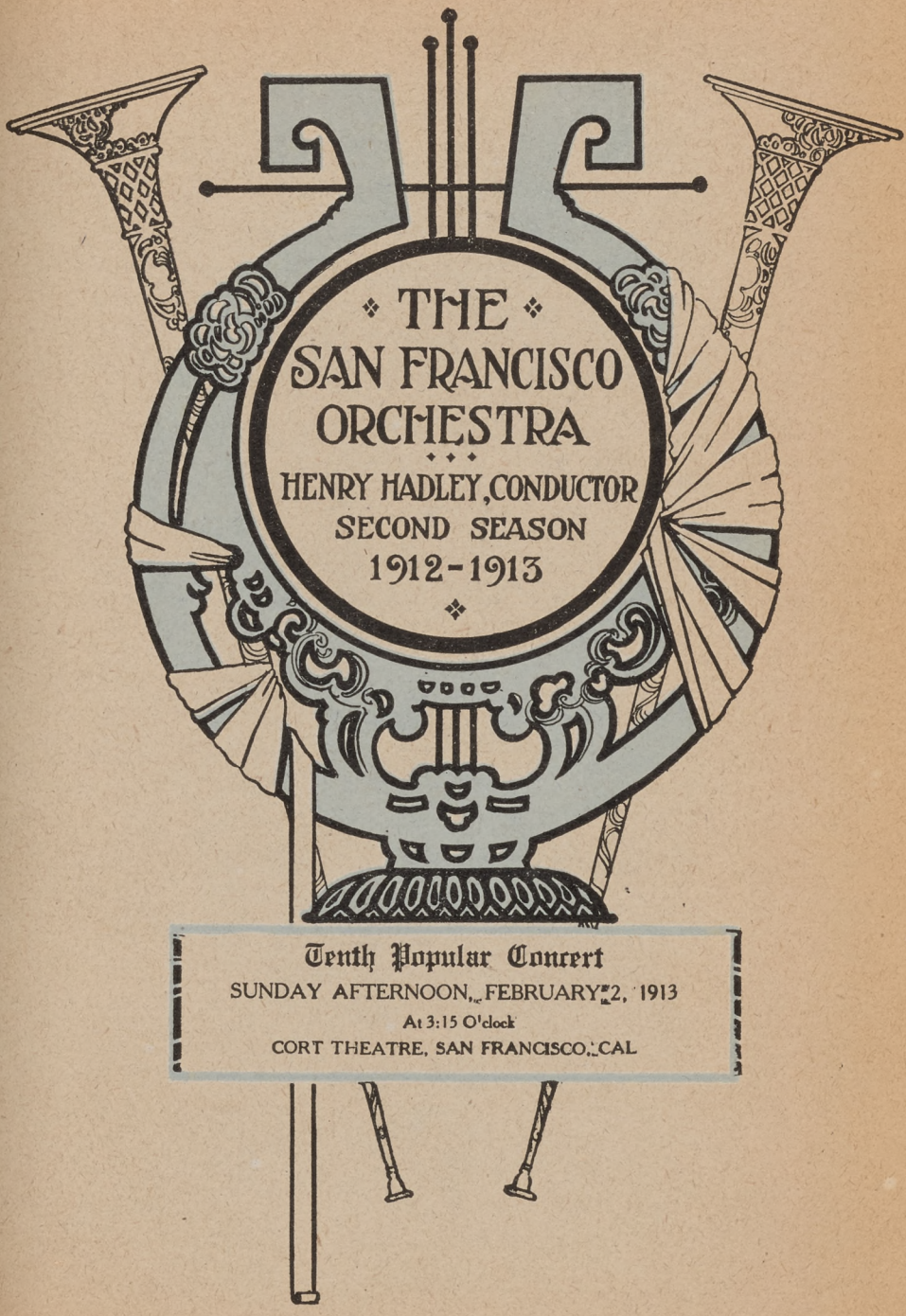

Tenth Popular Concert

SUNDAY AFTERNOON, FEBRUARY 2, 1913

At 3:15 O'clock

CORT THEATRE, SAN FRANCISCO, CAL

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

Personnel

HENRY HADLEY, Conductor

FIRST VIOLINS

Adolph Rosenbecker, Concertmaster.

E. Meriz, G. Severi, Rudolph Seiger
John Josephs, N. Firestone, T. Yohner-Borghese
H. Heller, H. Koenig, R. Ruiz-Ramirez
Sydney Polak, G. Saldierna

SECOND VIOLINS

Ralph Wetmore, Principal.

L. W. Ford, M. Amsterdam, H. Stahl
M. Bracamonte, E. E. Weigel, M. Adler
W. Manchester, C. F. Hamlin, W. J. E. Theill

VIOLAS

Clarence Evans, Principal.

C. Trainor, C. Heinsen, C. E. Schmitt, E. E. Perrigo
G. P. Chatterley

VIOLONCELLOS

Arthur Hadley, Principal

A. Weiss, W. Villalpando, V. DeGomez, A. Neilsen, T. Mansfeldt

CONTRA-BASSES

J. Lahann, Principal.

S. Greene, W. Bell, L. J. Previati, B. Spiller, H. Seiger

HARP

Joseph Vito, J. R. Gallet

FLUTES

B. E. Puyans, L. Newbauer, B. Parker, W. Oesterreicher

PICCOLO

W. Oesterreicher

OBOES

A. Bertram, A. Apel

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A. Lambardi

CLARINETS

H. B. Randall, J. Kunzelman

BASS CLARINET

J. Shanis

BASSOONS

S. Meerloo, W. H. Decker

CONTRA-BASSOON

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FRENCH HORNS

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SALE SINGLE TICKETS

The sale of single tickets for the Supplementary season of Six Symphony concerts will open at the box offices of Sherman, Clay and Company, Kohler and Chase and the Cort Theatre, next Tuesday morning, February 4th, at 9 o'clock.

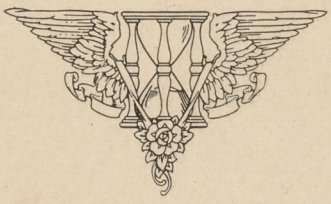
The prices of single tickets are 35c, 50c, 75c, $1.00.

COMING SOLOISTS

The music committee of the Musical Association of San Francisco announce the engagement as soloists of Irma Seydel, violinist, and Louis Persinger, violinist.

Miss Seydel will play the Saint-Saens concerto in B minor at the fourth Symphony concert of the Supplementary season, Friday afternoon, February 28th.

Mr. Persinger will play the Lalo Symphonie Espagnole at the sixth Symphony concert of the Supplementary season, Sunday afternoon, March 9th.



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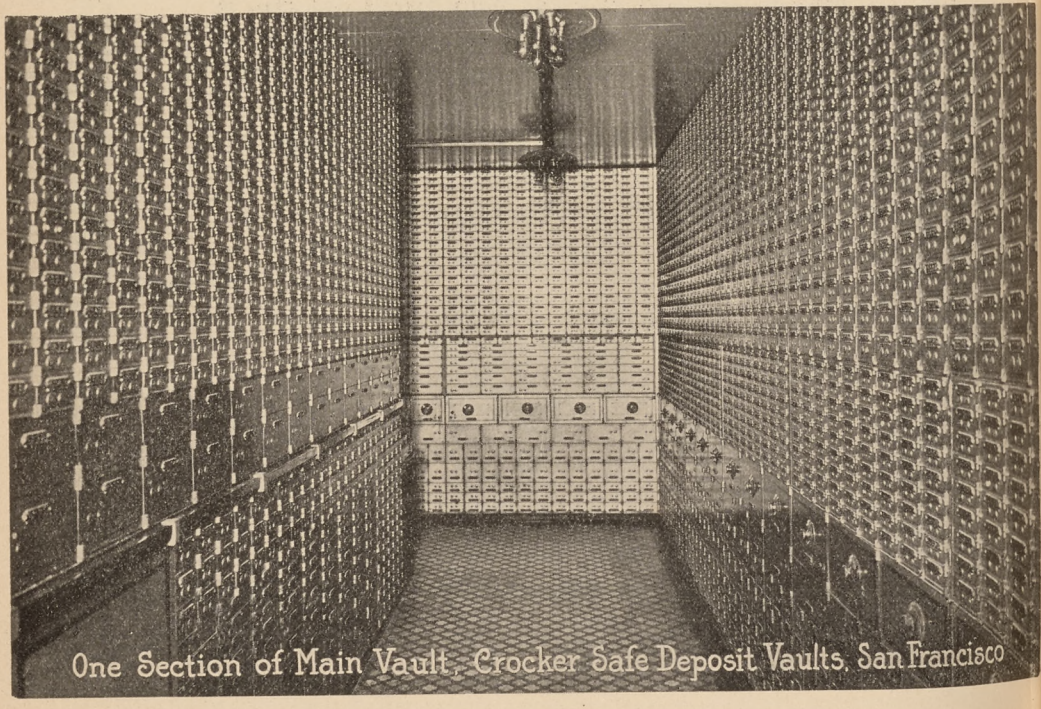

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POLICE ORDINANCES

ORDER NO. 3,089.

(Approved June 2, 1897.)

PROHIBITING ANY PERSON FROM WEARING HATS AND HEADCOVERING IN THEATERS OR PLACES OF AMUSEMENT DURING THE PERFORMANCE—PROVISO.

The People of the City and County of San Francisco do ordain as follows:

Section 1. No person shall wear any hat or bonnet or other head covering within any licensed theater in this City and County during the rendition of any program on the stage or platform of said theater, but every such hat, bonnet or other head covering shall be removed from the head of the person wearing the same, during the time of performance in said theater, or during the rendition of the program on the stage or platform of said theater; **provided, however,** that the above inhibition shall not be held to include skull-caps, lace coverings or other small or closely fitting headdress or covering which does not interfere with or obstruct the view of the stage or platform of such theater of persons in the rear of such wearers while in such theater.

Section 2. No person, firm or corporation having the lease, management or control of any licensed theater shall permit any person, during the time of performance in such theater or during the rendition of any program on the stage or platform of said theater, to wear any hat, bonnet or covering for the head contrary to the provisions of Section 1 of this Order; and every person, firm or corporation having the lease, management or control of any licensed theater shall give notice of the provisions of this Order by distributing or causing to be distributed, at or before the commencement of such performance or the rendition of such program, generally, among those present thereat, notices of said Order printed or otherwise published on cards, handbills or other devices, or in a conspicuous portion of the program.

Section 3. Any person who shall violate the provisions of Section 2 of this Order shall be guilty of a misdemeanor, and, upon conviction, shall be punishable by a fine not less than $10 nor more than $25, or imprisonment in the County Jail not less than two days nor more than ten days, or by both such fine and imprisonment.

Section 4. This Order shall take effect immediately upon passage.

Programs for the Supplementary Season of Six Symphony Concerts

FEBRUARY 7th

Beethoven ..... Overture, Egmont
Mozart ..... Symphony ("Jupiter") C major
Chadwick ..... Symphonic Suite
(New—first time in San Francisco)
Tschaikowsky ..... Italian Caprice

FEBRUARY 14th

Dvorak ..... Overture, Carnival Op. 92
Brahms ..... Symphony No. 2 in D
Massenet ..... Suite "Scenes Alsaciennes"
Sibelius ..... "Finlandia"
(First time in San Francisco)

FEBRUARY 21st

Mendelssohn ..... Overture, "Calm Sea and Prosperous Voyage"
Schneider ..... Symphony "Autumn," Op. 1
Vivaldi ..... Suite for String Orchestra
Smetana ..... Symphonic Poem "Vltava"

FEBRUARY 28th

Massenet ..... Overture, "Phedre"
Beethoven ..... Symphony No. 8
Rimsky-Korsakoff ..... Suite Symphonique, Op. 35, "Scheherazade"

Programs for the last two concerts will be announced later.

San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Tenth Popular Concert

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Sunday Afternoon, Jan. 2, 1913

AT 3-15 O'CLOCK

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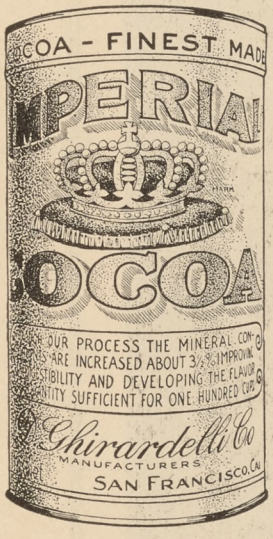

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Tenth Popular Concert

(Last Subscription Concert, Regular Season)

Sunday Afternoon, February 2, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

TWO CHORAL WORKS

PART I.

"Eve" ..... Jules Massenet

A mystery in three parts, with Soloists, Chorus and Orchestral Accompaniment.
(First time in San Francisco)

Soloists:

MRS. ORRIN KIPP McMURRAY ..... Soprano
MR. R. M. BATTISON ..... Tenor
MR. HAROLD PRACHT ..... Baritone

Conducted by PAUL STEINDORFF

Lalo ..... Overture, "Le Roi d'Ys"
1823-1892

PART II.

"In Music's Praise" ..... Henry Hadley

Cantata for Soprano and Baritone Soli, Chorus and Orchestra.

MRS. EDWARD EVERETT BRUNER .... Soprano
MR. HAROLD PRACHT ..... Baritone

Conducted by the Composer

This Cantata was composed in 1899, and won the first prize for works in this class offered by the Musical Record, Boston, the judges being Prof. Horatio Parker, Reinhold Herman and Arthur Foote. The work had its initial performance at Carnegie Hall, New York, by the People's Choral Union under Mr. Frank Damrosch in 1900. At that time Lilian Blauvelt was the soloist.

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Part II. "The Music of Nature."
Part III. "Music's Glory."

It has been presented throughout the United States by the principal choral societies of the country.

Seats for this concert will be placed on sale at the regular places.

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EVE

FIRST PART

PROLOGUE

The Birth of Woman

(Serene Nature round Man in his sleep. A pure light is spread over Creation, and from the new-born Earth light vapors illumined by the Sun rise on the horizon. A soft breeze undulates the flowers of the field and the waves of the sea.)

CHORUS (heavenly voices)

Man in the palm-shade sleeps at even,
Sweetest odor floats on the breeze,
And in the glow of vaulting heaven
Lie basking the earth and the seas;
But from out the vast, lonely spaces
Where in dreamless slumber he lies,
Appears a form whose being grace is,
Man, thou art not alone!
Now awake, and arise!

THE NARRATOR

Man is awaken'd
And he listens to voices that seem to call from heav'n above,
And lo! 'midst the treasures of blooming nature in its new-born splendor,
He beholds the woman array'd in beauty and in love!
Man, thou art not alone!
Now awake! and arise!

No. 2

PRELUDE, SCENA, AND DUET

(Adam and Eve)

ADAM. (Dreamily)

"Man, thou art not alone!"
(He sees the woman)
Oh! mystery before me!
Lo! a vision of light has appear'd to mine eyes!

EVE. (Rapturously)

Ah! troubled thoughts of bliss come o'er me,
Burning flames within me rise!

ADAM. (Lost in admiration)

Fairest being of bliss, is thy cradle the ocean,
Art thou come from the sky to me a form divine?

ADAM. (To the woman), (with great simplicity)

Like the dawn is thy face, bright with a soft emotion,
And thine eyes are as waves when they glitter and shine.

EVE

With heav'n's reflected splendor thy forehead is beaming,
Thy glance is like the lightning as it falls on me!

ADAM

Thy long and golden hair, lo! in the sun is gleaming,
It floats round thy limbs as a veil covers thee.

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EVE

How tall thou art and strong, and valiant to my seeming,
Within thy mighty hand, my hand lies tremblingly!

ADAM

Thy tender smile, how pure!

EVE

How soft thy voice is sounding!
Peacefully far and near us smiles the world to-day,

ADAM

Smiles the world to-day,
Thro' the bushes in bloom the woodland far surrounding,
Dearest, say, shall we stray, plighted in love for aye!
Thro' the bushes in bloom,
The woodlands far surrounding,
Dearest, say, shall we stray? plighted in love for aye;
Oh, dearest, shall be stray?
Beloved and loving aye, plighted in love for aye!
See, thy blood is my blood, and to thee I am plighted,
A true and tender bond gives my heart unto thine,
Yea, even as our love, so be our life united:
Eve henceforth be thy name, e'en as Adam is mine.
Peacefully far and near us smiles the world to-day,
Through the bushes in bloom, woodlands far surrounding,
Dearest, say, shall we stray, plighted in love for aye?
Oh, dearest, shall we stray? plighted in love for aye!

(b)

THE NARRATOR

Knowing naught of life's trouble and of the grief impending,
They depart on their journey, hand in hand as is meet.
As they pass through the wood, where low the boughs are bending,
The deer of the forest play around them, and lie at their feet.

(c)

CHORUS. (Voices of Nature)

Eve!
At the first sweet smile of Woman,
Lo! a trembling seems to move the ambient air.
Over hills and over valleys
Float the breezes, and the world is passing fair.
Earth and ocean bask in radiant sunlight, there.
See, the waves kiss one another
In the distance, sea and sky unite!
And the first sweet smile of Woman
On creation sheds a ray of heav'nly light.
Earth and sky bask in her glances,
And the brightness grows more bright.
All is life!
All is motion.
At the first sweet smile of Woman,
Lo! a trembling seems to move the ambient air.
Over hills, and over valleys
Float the breezes, and the world is passing fair,
All is life, all is motion,
Earth and ocean bask in radiant sun-light there.

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No. 3

SECOND PART

EVE IN SOLITUDE

(The Temptation)

(a) Chorus-Prelude

(Starlit sky. A balmy night. In the forest solitude Eve walks in deep thought far from ADAM. Trembling and enchanted, she listens to the voices of the night which murmur around her.)

CHORUS. (Voices of the Night)

Eve, who art come to the silence to listen,
Counsel to crave from the dark skies above;
Come! come!
Come, thou shalt see before thee the tree of knowledge,
And its fruit which is love.
Come! come!
Come, thou shalt see before thee the tree of knowledge and its fruit which is love, is love.
Midst the treasures around thee, priceless though they be,
Fairer far than aught that thou knowest,
Spreading its branches, grows high this wondrous tree.
Come! come!
Come, thou shalt see before thee the tree of knowledge,
And its fruit which is love!
Come! come!
Come, thou shalt see before thee the tree of knowledge, and its fruit which is love.

(b) AIR

EVE

Oh night, gentle night, breathing low thou sleepest!
Sweetest odors arise, and their perfume envelops me here;
The am'rous breezes sigh where the darkness is deepest;
And my bosom is filled with a boding of fear!
The breezes sigh, and my bosom is filled with a boding of fear.
The sky is bright with stars, the dark and silent bowers
Of solitary woods lie open unto me;
The moonlight's silv'ry ray falls on the chaliced flowers,
Where embedded in leaves of the rose, sleeps the bee.
In the silence of night lies a secret, well I feel it, in the silence of night lies a secret.
Oh night! Oh gentle night!

(c) SCENA AND CHORUS

EVE

From the side of my friend why lonely do I stray?
Why my pulses with joyful anguish beat, oh say!
And the secret of life now, great Nature, reveal

(Voices of the Night)

Come! come!
Come, thou shalt see before thee the tree of knowledge,
And its fruit which is love!
Ah! come! come!

EVE (rapturously)

Oh, voices of the night, to you I listen!
To you I listen, ye luring voices!
Ah, whither leads your call?

"Fast bind, fast find;
A proverb never stale in thrifty mind."

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(The Spirits of the Deep)

It is the tree of knowledge! Come!

(Sudden flashes of light dazzle the eyes of EVE; other voices at once commanding and alluring are heard, growing louder, and drawing her towards them.)

Wouldst thou call thine own early might and splendor,
Love will give them unto thee.

EVE (vaguely)

Ah, love! Ah, love! 'Tis a word which I know not,
Who can its secret explain to me and the tremor it wakes in my bosom

(Spirits of the Deep)

Wouldst thou call thine own earthly might and splendor, earthly might and splendor?
Woman, Love alone will give them unto thee!
Slave thou art, but Love to thee a crown will tender.
Come! as Queen of all the earth thou shalt be worshipp'd, thou shalt be worshipp'd!
Man, thy master, shall to thee his rule surrender,
Slave thou art, but Love to thee a crown will tender,
Come! as Queen of all the earth thou shalt be worshipp'd thou shalt be worshipp'd as Queen!
Come! thine be the pomp and pride of might, and pride of might,
Man must pass away, day yield unto night,
But the earth to the last shall be thy possession.

EVE

The earth to the last will be my possession!
Mine will be the pomp,—the pomp and pride of might.
Joyful I shall be in my beauty's pride!
The earth to the last will be my possession!
I shall call mine own earthly might and splendor,
The earth to the last will be my possession,
Mine will be the pomp,—the pomp and pride of might!
Joyful I shall be, joyful I shall be,
Ah! For aye I shall rejoice in beauty's pride!

(Spirits of the Deep)

Thou shalt call thine own earthly might and splendor!
Thine be the pomp and pride of might!
Come! thine be the pride!
Joyful in thy beauty!

EVE

Ah! all the earth is mine!
Mine be the pomp and pride of might,
I shall be queen!

(Spirits of the Deep)

Thou shalt be worshipp'd,
Come! thine be the pomp and pride of might!
Thou shalt call thine own earthly might and splendor!
Woman, Love alone, Love can give them unto thee,
Slave thou art, but Love to thee a crown will tender!
Come, as Queen of all the earth thou shalt be worshipp'd!
Thou shalt be lov'd, thou shalt be worshipp'd!
Come! thine be the pomp and pride of might, and pride of might!

EVE. (with enthusiasm)

The earth to the last shall be my possession.
The desire of my heart draws me away, I come!

(EVE hastens away, and disappears in the night.)

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Surplus and Undivided Profits, - $1,811,000
Deposits, - $32,000,000

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Anglo-California Trust Company

MORTIMER FLEISHHACKER :: President

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No. 4

THIRD PART

(a) PRELUDE

The Fall

(b) AIR

(The Narrator)

Woman! Not yet have thine eyes been tearful,
And the world belongs to thee;
Shun the tempter's voice, be fearful
Of its luring prophecy!
Of its luring prophecy!
Wherefore wouldst thou taste a pleasure,
Or desire an unknown treasure
Which too soon a curse may prove!
A danger lurks where all seems brightness,
Guard thy soul, its virgin whiteness,
Free from passion stains of love!
Alas! it is too late! ev'ry hope is banished,
Night has triumph'd over day!
Not yet have thine eyes been tearful,
Shun the tempter's voice, be fearful
Of its luring prophecy!

(c) DUO

(Spirits of the Deep)

Yours be love!

(The Narrator)

Woman! knowing passion's sway,
Thou too wilt know great grief and hate; thy bliss has vanished!
Yours be love!

EVE

(The voice of EVE is heard from the depths of the forest.)

Let us love, for love means living,
Great joy to all beings giving;
Love surrounds us,
Love surrounds us with its breath of fire!
Let us love, for love means living!

ADAM (seeing EVE)

Woman!

(EVE appears)

EVE

Let me be thine, let me enfold thee
With mine arms in tender embrace;
Cling close to me, let me behold thee,
Thy face inclining to my face.
Let us love! let us love!
Our new love, our soft emotion,
All living things in earth and ocean
Seem to share with our two hearts!
Let us love, for love means living!
Let us love, for love is life!
Yea; love is life!
Let us love!

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ADAM

Eve—Thou are strange, thou art strange!
And thy words in my bosom have awakened a voice,
I must obey its luring tone!
I must obey, I have no choice,

ADAM (as in a dream)

What unknown rapture! it pervades all my being,
Thrilling my heart with a presage of bliss;
I cling to thee, and thine arms are around me,
And on my lips is thy life-giving kiss.

EVE

Still cling to me, let mine arms be around thee;
Oh! let my lips drink thy life-giving kiss,
An unknown rapture pervades all my being,
Thrilling my heart with a presage of bliss!
Earth, sea, and sky fade round us!
Oh, joy! all earthly treasures are ours,
Great love, yea, love enfolds us, ah!
Still cling to me, let thine arms be around me,
Oh, let my lips drink thy life-giving kiss;
Still cling to me! cling to me, let thine arms be around me,
Great love within our hearts must dwell forever!
Unknown rapture!
Oh, linger still!
Unknown rapture!
A ray of heav'n in thy sweet glances seems to beam.

EVE (with passion)

All the world is our own.
Let us love! for love means living,
Great joy to all beings giving
Love surrounds us, love surrounds us with its breath of fire!
Let us love, for love means living,
Our new love, our soft emotion,
All living things in earth and ocean,
Seem to share with our two hearts:
Let us love, for love means living,
Let us love, for love is bliss, yea, love is bliss!
Let us love!

No. 5

EPILOGUE

(The Curse)

(a)

(The Narrator)

But hark! in the midst of new rapture abounding,
There is heard, loud and mighty, a voice from above.
The lightning rends the darkness, the roar of thunder is sounding,
It fills with fear of boding ill the silent grove
All the flow'rs of the wood, which erst the sense delighted,
Have lost their fragrant breath, their bloom is spent and blighted.
The trees bow to the storm as if shaken with fear;
To deepest forest gloom all trembling fly the deer.
A wailing sound is heard;

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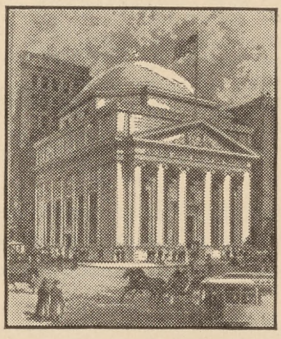

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A sigh of lamentation
Is floating on the air, pervading all creation
They hear, with bated breath, from the surrounding gloom,
A voice which speaks to them of their impending doom.

CHORUS (Voices of Nature)

Having listened with joy to the spirits of evil,
Henceforth ye are accurst!
Vengeance of the living God shall alight on your children, on you, and on your sons!
The pleasures of this earthly life are brief and hollow,
The wrath of the living God will alight on your sons!
And death and bitter sorrow in its traces follow,
The wrath of the living God shall alight on your sons!
Bitter grief, painful death, are the evils that follow,
Having listen'd with joy to the spirits of evil!
Ye are accurst,
Henceforth ye are accurst!
The wrath of the living God will fall upon your sons!
Henceforth ye are accurst!

ADAM and EVE

If for list'ning with joy to the spirits of evil
(Lightning and thunder; all living things are struck with terror)
Both our lives are accurst!
If the wrath of our Lord, must alight on our children, on us and on our sons!
If in this life we languish,
Dreading ill, suff'ring pain,
Punish us, but at least let us share joy and anguish!
Ah! do not part us twain; let us share joy and anguish!

PROGRAM NOTES :: By Hubbard William Harris

Overture to "Le Roi d'Ys."

Edouard (Victor Antoine) Lalo.

Born Jan. 27, 1823, at Lille (France).
Died April 22, 1892, at Paris.

"LE ROI d' YS" (The King of Is), opera in three acts and five tableaux—the "poeme" by Edouard Blau (1836-1906) and the music by Edouard Lalo—was performed for the first time on May 7, 1888, at the Opera Comique in Paris.

The story of the opera is founded on an ancient Bretagne legend which tells of the flooding of the old Armorican city Is. The king of this place has two daughters—Margared and Rozenn, both of whom are in love with the knight Mylio. At war with one Karnac, the King of Is seeks to establish peace by giving him Margared in marriage. But at this point Mylio (who favors Rozenn, and who was understood to have died in a far land) appears inconveniently, and forthwith Margared declines to marry Karnac. The latter re-opens the war and is vanquished by Mylio, whose preference for her sister enrages Margared so much that she brings about (in collusion with Karnac) the opening of the secret gate in the dike which protects the city of Is from the sea. In the tumult which ensues Mylio slays Karnac. The inhabitants flee to a hill for safety, but the waters continue to advance until Margared casts herself into their midst—whereupon the city's patron saint appears and causes them to subside.

The overture was written long before the production of the opera, having been played for the first time at the Concert Populaire (Paris) of November 12, 1876. Later on Lalo re-wrote it, the revised version (the one we are to hear on these occasions) receiving its first performance at the Concert Lamoureux of January 24, 1886.

The movement opens with a sustained introduction—in D major, *Andante* and 3-4 time—in which the clarinet has an expressive solo, said to be derived from one of the numbers sung by Mylio in the opera. Presently the orchestra gathers strength, a climax leading over into the body proper of the overture—in D minor, *Allegro* and 2-2 time; this beginning with the statement and brief development of its dramatic first theme. The second of the principal themes follows shortly—the more melodious subject played by all the strings (except the basses). The dramatic first theme returns, to lead to a sustained episode—in B flat major, *Andantino non troppo* and 6-4 time—in which the solo violoncello sings a melody derived from one of Rozenn's numbers in the opera. Then the dramatic opening movement is resumed briefly, a suggestion of the introduction leading to a rousing conclusion founded on another portion of the opera—the knight Mylio's war-song.

IN MUSIC'S PRAISE :: By HENRY HADLEY

Cantata for Soprano and Baritone Soli, Chorus and Orchestra. ....
MRS. EDWARD EVERETT BRUNER.....Soprano
MR. HAROLD PRACHT.....Baritone
Conducted by the Composer

PART I

Soli and Chorus

All hail to Music! Greet the Queen whose art
Inspires the soul or fires the heart.
She pours throughout the world the glory
And wonder of her ancient story
In sounds that trembling start.
Hark, the rapture
None can capture;
Sounds that rise and grandly soar,
Immortal strains remembered ever more.

Hear them! Hear the winds that sweep
The forest grove, the foaming deep;
Hear the tones that gallop and leap.
They fill the world;
Hither, thither, tossed and hurled,
Moans that sadden,
Tones that gladden.
Sounds that are ever telling, telling
Of her who rides on each wind and gale
And makes the world her dwelling,
Music, whose glorious spells prevail,
Music, whose glorious power we hail,
Music,—Enchantress, Siren, Queen,
Who holds the choral stars in thrall,
All hail!

From north and south, from east and west,
Troop all those Arts that make earth blest;
From east and west, from north and south,
They troop to kiss loved Freedom's mouth.
Painting, the maid whose wand of gold
Can scenes and visions bright unfold.
Her touch inspires the artist-hand;
Her colors burn as one;
She rules the sun-set fires; her spells command
The sunrise and the sun.
Painting, whose eyes reflect the sea,
A princess golden-fair is she.

Sculpture, with sad far-gazing eyes
And bosom marble-cold,
Her heart knows not love's sweet surprise
And ecstacy untold:
Pure as the chill white snow is she
A princess wondrous fair to see.
Blest Poetry whose blue eyes shine
With hope's auroral light;
And rare Invention, whose triumphant dream
Crowns Freedom's land supreme:—
Each comes and tells
The potence of her spells.

From north and south, from east and west,
Troop all those Arts that make earth blest.
And last, and best of all,
Comes she of noblest mien,
All hail to Music! Greet the Queen whose art
Inspires the soul or fires the heart.
Music,—Enchantress, Siren, Queen
Who holds the choral stars in thrall.

PART II

THE MUSIC OF NATURE

Soprano Solo and Chorus

Ah, what sweeter music breathes
Than morning's, when the summer woods
Are rich with gold the dawn bequeaths,
And dovelike over all a calmness broods.
Leaves are rustling, rustling—seeming
Wakened from enchanted dreaming,
And murmuring their dreams to air
In music, heavenly music, soft and low:
And oh, the song of the birds!—it seems to flow
Everywhere, everywhere,
Chanting the music of joy,
Madly melodious, rushing forth, gushing forth
Ever and ever—
Sweet, sweet song of the birds that never can cloy,
Never, Ah, never—
Music's own minstrelsy, endeared forever.

In the trees, the murm'ring trees,
In the drowsy hum of bees,
The whispered cadence of the evening breeze,
All is music, heavenly-pure and free,
Winter, Summer, Spring and Fall,
Are but grand movements in the Symphony.
Of Nature's golden Music heard over all.

Music that mounts to realms by angels trod,
The world's own music, ever praising God,
Loud blows the gale from the north,
And the black clouds threaten and swarm,
And the music of nature is thundering forth;
Oh, hark to the rage of the storm!
What wilder music? what wilder music?
The fury that comes to transform.
Oh, hark to the thunder
And deafening wonder
That comes with the rage of the storm.

Now all is still, the storm is o'er
And welcome sun returns once more
And calmness reigns supreme.
Ah! what sweeter music breathes
Than mornings when the summer woods
Are rich with gold the dawn bequeaths,
And dove-like over all a calmness broods.
The world's own music ever praising God.

IN MUSIC'S PRAISE :: CONTINUED

PART III

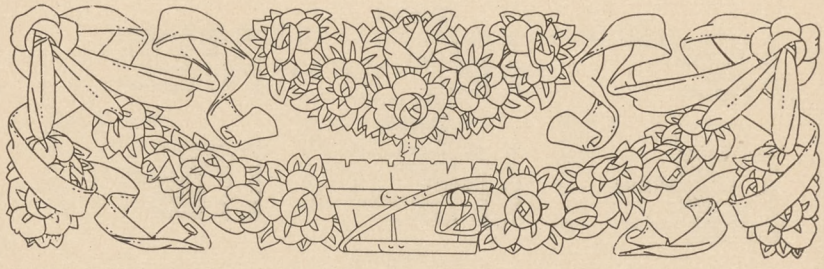
MUSIC'S GLORY

Chorus

All hail to Music! Greet the Queen whose art
Inspires the soul or fires the heart.
She pours throughout the world the glory
And wonder of her ancient story
In sounds that trembling start
In sounds that rise and grandly soar
Immortal strains remembered evermore.

G. F. R. ANDERSON.

(Written for this work.)



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F. C. Fish
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The Musical Association of San Francisco desires to publicly thank the members of the various choral societies, and their directors, Mr. Paul Steindorff, of the San Francisco Choral Society, the Treble Clef Club, and the Wednesday Morning Choral; Mr. John de P. Teller, and Mr. Percy A. R. Dow, of the Cecilia Choral Club. The latter club set aside its regular preparation for its March concert, and placed at Mr. Hadley's disposal the entire membership, who were already familiar with his work, "In Music's Praise," which they had rendered at their December concert.

BOARD OF GOVERNORS.

Supplementary Season

FIRST SYMPHONY CONCERT

Friday Afternoon, February 7, 1913, at 3:15 o'clock

at the CORT THEATRE

PROGRAM

Beethoven ..... Overture, Egmont
1770-1827

Mozart ..... Symphony ("Jupiter") C Major
1756-1791

I. Allegro vivace
II. Andante cantabile
III. Minuet and Trio. Allegretto
IV. Finale. Allegro Molto

Chadwick ..... Symphonic Suite
1854

(New. First time in San Francisco.)

Allegro molto animato
Romanza
Intermezzo e humoresque
Finale

Tschaikowsky ..... Italian Caprice
1840-1893

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

The membership of this Association is confined by its By-Laws to the guarantors, whose ranks you are invited to join, and thus aid in maintaining and operating The San Francisco Orchestra.

Write today to the Secretary for Application Blank.

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to whose public spirit San Francisco owes the existence of The San Francisco Orchestra.

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Assets	$53,315,495.84
Capital actually paid up in Cash	1,000,000.00
Reserve and Contingent Funds	1,706,879.63
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TOWN TALK PRESS, 88 FIRST ST. SAN FRANCISCO

SECOND SEASON 1912-1913

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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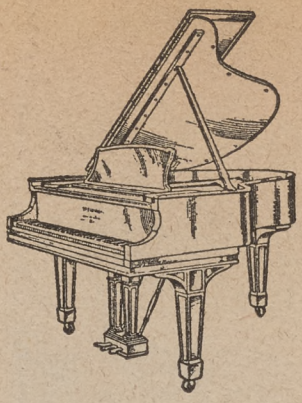

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San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Symphony Concert

Season 1912-1913

Thursday Evening, Feb. 27, 1913

at the

Assembly Hall

Stanford University

FRANK W. HEALY, MANAGER

SYMPHONY CONCERT

Thursday Evening, February 27th, 1913

at the ASSEMBLY HALL
STANFORD UNIVERSITY

Soloist: MME. HERBST-WRIGHT, Soprano

PROGRAM

Mendelssohn.....Overture, "Midsummer Night's Dream"
Dvorak.....Symphony "From the New World," No. 5, in E Minor, Op. 95

I. Adagio.
II. Largo.
III. Scherzo molto vivace.
IV. Allegro con fuoco.

Weber.....Aria, "Wie nahte mir der Schlummer" from "Der Freischuetz"

MME. HERBST-WRIGHT

Steinway Piano Used. Sherman, Clay & Co., Pacific Coast Representative.

Wagner......"Siegfried Idyl"
Tschaikowsky.....Italian Capriccioso

There will be an intermission of ten minutes after the Symphony. Those who wish to leave before the end of concert are requested to do so in an interval between the numbers.

San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

SUPPLEMENTARY SEASON OF SIX SYMPHONY CONCERTS

at the CORT THEATRE

On the Afternoons of Friday, February 14th, 21st, 28th, March 7th, and Sunday March 9th, 1913

SPECIAL PRICES: 35c, 50c, 75c and $1.00

PROGRAM

Friday Afternoon, February 14th, 1913

Dvorak ..... Overture, Carnival, Op. 92

Brahms ..... Symphony No. 2 in D major, Op. 73

I. Allegro non troppo
II. Adagio non-troppo-Listesso tempo ma grazioso
III. Allegretto grazioso quasi andantino-Presto ma non assai
IV. Finale. Allegro con spirito

Saint-Saens ..... Suite Algerienne Op. 60

I. Prelude
II. Rhapsodie Mauresque
III. Reverie du soir
(Viola solo—Clarence Evans)
IV. Marche Militaire Francaise

Sibelius ..... "Finlandia"

NEXT WEEK

Soloist: MISS FERNANDE PRATE Contralto

Program: Edward F. Schneider, Symphony No. 1 in A minor, "In Autumn Time" (First time in America), Rachmaninoff, Prelude in C sharp minor, orchestrated by Adolf Rosenbecker. Smetana, Symphonic Poem, "Vltava."

SOLOISTS

IRMA SEYDEL, Violinist, Friday, February 28th, 1913
LOUIS PERSINGER, Violinist, Friday, March 7th, 1913
MISS SEYDEL will play Saint-Saens, Concerto B minor
MR. PERSINGER will play Lalo, No. 1, Opus 20

Seats on sale at box offices Sherman, Clay & Co., Kohler & Chase and the Cort Theatre

TOWN TALK PRESS, 88 FIRST ST. SAN FRANCISCO

SAN FRANCISCO

ORCHESTRA

HENRY HADLEY-CONDUCTOR

FRANK W. HEALY.....Manager

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON, 1912-1913

Supplementary Season of Symphony Concerts

AT THE

CORT THEATRE

ON THE AFTERNOONS OF

Friday, February 21st, 28th, March 7th, and Sunday, March 9th, 1913

SPECIAL PRICES, 35c, 50c, 75c, $1.00

Soloist: FERNANDA PRATT, Contralto

PROGRAM FRIDAY AFTERNOON, FEBRUARY 21, 1913

EDWARD F. SCHNEIDER - - - Symphony No. 1, in A minor
"In Autumn Time." (First Performance)
Dedicated to LOUIS LISSER

I. Allegro moderato
II. Lento-Andante moderato
III. Allegro
IV. Lento
V. Allegro ma non troppo

SAINT-SAENS - Aria "Amour, viens aider," from "Samson et Dalila"
FERNANDO PRATT

RACHMANINOFF - - - - - - Prelude, in C sharp minor
(Orchestrated by Concert Master ADOLPH ROSENBECKER)

MENDELSSOHN - - - Scherzo, "Midsummer Night's Dream"

SMETANA - - - - - - - - Symphonic Poem, "Vltavia"

NEXT WEEK

Soloist: IRMA SEYDEL, Violinist

PROGRAM WILL INCLUDE: Beethoven, Symphony No. 8; Saint-Saens, Concerto in B minor, IRMA SEYDEL, Violinist; Rimsky-Korsakoff, Suite Symphonique, Op. 35—Scheherazade.

COMING SOLOISTS:

LOUIS PERSINGER, Violinist, Friday, March 7th, 1913.
MR. PERSINGER will play Lalo, No. 1, Opus 20.

SEATS ON SALE at Box Offices Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

By WALTER ANTHONY

Edward Faber Schneider, whose First Symphony is presented this afternoon by the San Francisco Orchestra, is one of a small army of native composers making the way for the acknowledgement of "American Music," an acknowledgement that is already tardy in view of the splendid accomplishments already to the credit of a few of our American composers whose best and biggest works are for the most part unpublished manuscripts. Some day a public more alert and curious concerning American music will demand to hear these silent manuscripts and then the day of American Music will have arrived.

Meanwhile Mr. Schneider has completed many scores—this symphony being a sample of his genius at its best. It, too, might have remained unheard had it not been for Henry Hadley's naturally keen interest in behalf of Native music. He read the score and determined to give the work a public hearing; for with every additional name on the list of worthy composers in America, the cause of a national school is forwarded, and, contrary to the generally accepted notion, nobody rejoices more in the recognition of the claims of the American composer than his fellow American composers. The fields of American music are no longer sown exclusively with seeds from the gardens of Latin opera, or with sturdy shoots from Germany. Here and there may be seen blossoming, modestly, flowers indigenous to our soil. This symphony, is, I think, likely to prove a bright bloom in native music.

Schneider was born in Omaha, Nebraska, October 3, 1872. His father who retired from business came to San Jose in 1883, and did not, as is the custom of parents, oppose his son's obvious tendencies to a musical career. In 1884 Edward went to New York where he became a pupil of Xavier Scharwenka, studying composition. In 1896 he went to Berlin where he studied for three years with Otis B. Boise who, it will be recalled was the instructor in theory and composition to Ethelbert Nevin. Returning to New York he, Schneider, became a prominent member of the Manuscript Society and refused a position in the Scharwenka Conservatory in order to return to California where he took up his career as teacher of the piano devoting as much time and energy to composition as the nervous exactions of his profession would permit.

Among Schneider's published works is a group of English songs, including a setting of Tennyson's "The Eagle," which is a splendid bit of descriptive music; "The Deep Sea Pearl," which is a lovely, brooding melody set to harmonies of sonorous quality; "To the Moon," which is a fine musical exposition of the poesy of Clarence Urmy's verses. His compositions for violin include a "Meditation," and "Idyl" and a more pretentious and bigger conception, "Romantic Fantasy." A piano sonata is also from the pen of Schneider which is dedicated, as is the First Symphony, to his friend, Louis Lisser.

In the larger forms of musical endeavor "Triumph of Bohemia" brought Schneider the most immediate fame. It was given by the Bohemian club as the midsummer festival of 1907, and the unerudite music lover remembers the work (full of fine things), from its "Dance of the Saplings" which is a frequent orchestral contribution on many programs.

Three years ago Schneider succeeded Louis Lisser as Dean of Music in Mills College, Oakland, a position he has since filled with credit to himself and untold advantage to the students who have been privileged to come in contact with his sincerely musical personality.

The First Symphony was begun about six years ago. It is given the descriptive title "In Autumn Time," which title is only intended as a hint to set the imagination of the hearer on the right path. There is no intent on the part of the composer to write program music descriptive of physical

nature, but rather, to suggest in his themes and their development the moods inspired by a contemplation of nature, herself, in her Autumnal dress.

The principal theme of the first movement with its upward inflection is interrogatory, questioning, and wistful.

The secondary theme in the broad key of C major is intoned by horn and cello and suggests a pensive brooding.

George Sterling has given to each movement a verse, inspired by the music,—Schneider reversing the process of the regular programme music maker, by writing the score first and letting the poem follow from the music rather than the music from the words.

This is the motto for the first movement:

"Tell me where is Summer fled
Shall her blossoms bloom again?
With the sadly-falling rain
Autumn weeps her sister dead."

The second movement opens with an eloquently slow and diatonic melody in the key of E major. It is long phrased with a tinge of the mysterious in its measures.

With harmonies of somewhat less definite tonality, and continuing the suggestion of the mysterious by means of involved instrumentation the secondary theme of the second movement carries the suggestion of the mutability of life up to third movement.

This is Sterling's poetic capture from the music of the second movement:

"All the Autumn woods are strange:
Glories gleam on bush and bough
Vanished loves, where are you now?
Change you as the seasons change?"

The third movement is devoted to the thoughts of the storm and stress of advancing autumn.

"The Winds of autumn leap and whirl,
The branches wave forlornly bare
As bright along the frosty air
The pennons of the forest swirl."

The opening movement is con spirito. This is followed by a secondary theme which is, perhaps, the most ingeniously written of any of the symphony. Its somewhat rude and vigorous character is derived from an unusual rhythmic handling of five measure phrases.

Plaintively the fourth movement opens with an English horn solo (Lento).

"Heap now the leaves on Summer's grave!
Alas! that she could ever die!
O give her memory a sigh
For all the memories she gave!"

Approaching winter winds sing in the principal theme of the fifth movement.

Uncertain tonalities, shifting harmonies and a certain rugged orchestration characterize this closing movement the secondary theme of which is particularly ingenious in rythm and arrangement.

George Sterling has this poetic commentary following the final cadence of the symphony in the concord of which hope may be seen smiling:

"The winter's iron trumpets blow,
And Nature shudders to the blast.
Take heart! the spring shall come at last,
And blossoms sleep beneath the snow."

THE STEINWAY PIANO

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San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

SUPPLEMENTARY SEASON OF SYMPHONY CONCERTS

at the CORT THEATRE

On the Afternoons of Friday, February 28th, March 7th and Sunday, March 9th, 1913

SPECIAL PRICES: 35c, 50c, 75c and $1.00

Soloist: IRMA SEYDEL, Violinist

PROGRAM

Friday Afternoon, February 28th, 1913

Beethoven.....Symphony No. 8, F Major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Saint-Saens.....Violin Concerto, B Minor

IRMA SEYDEL

Rimsky-Korsakoff.....Suite Symphonique—Scheherazade Op. 35

I. The Sea and Sinbad's Ship.
II. The Tale of the Kalendar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship is Wrecked on a rock surmounted by a Bronze Warrior. Conclusion.

Soloist: LOUIS PERSINGER, Violinist

March 7, 1913, program will include: Gustave Strube, Overture, "Puck" (First time in San Francisco); Lalo, Violin Concerto No. 1, Op. 20, LOUIS PERSINGER, Violinist; Richard Strauss, Symphonic Poem "Don Juan."

Seats on sale at box offices Sherman, Clay & Co., Kohler & Chase and the Cort Theatre

San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
Founded December 20, 1909 Incorporated February 3, 1910

FIFTH SUPPLEMENTARY CONCERT

Friday Afternoon, March 7, at 3:15 o'clock

at the CORT THEATRE

Soloist: LOUIS PERSINGER, Violinist

PROGRAM

Gustave Strube.....Overture, "Puck"
(First time in San Francisco)

Lalo.....Violin Concerto No. 1, Op. 20
LOUIS PERSINGER

Richard Strauss.....Symphonic Poem, "Don Juan"

SPECIAL PRICES: 35c, 50c, 75c and $1.00

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FRANK W. HEALY, Manager

SYMPHONY CONCERTS
SEASON 1912-13

The following numbers were performed during the past season at the Symphony Concerts:

Composer	Symphonies	Date
Dvorak	"From the New World"	October 25
Schumann	Symphony No. 1 in B Flat	November 1
Rachmaninoff	Symphony No. 2, E Minor, Op. 27	November 15
Beethoven	Symphony No. 5	November 23
Beethoven	Symphony No. 5	November 29
Haydn	Symphony in D	December 6
Hadley	Symphony No. 4 in D Minor	December 20
Brahms	Symphony No. 3	January 3
Tschaikowsky	Symphony No. 4	January 17
Schubert	Symphony No. 8, B Minor (Unfinished)	January 24
Rachmaninoff	Symphony No. 2, E Minor, Op. 27	January 31
Mozart	Symphony (Jupiter) C Major	February 7
Brahms	Symphony No. 2 in D Major, Op. 73	February 14
Edw. F. Schneider	Symphony No. 1 in A Minor, "In Autumn Time"	February 21
Dvorak	Symphony From the New World	February 27
Beethoven	Symphony No. 8, F Major, Op. 93	February 28
Tschaikowsky	Symphony No. 4	March 9

Composer	Overtures	Date
Beethoven	Leonore, No. 3	October 25
Berlioz	Le Carnaval Romain	November 23
Wagner	Tannhauser	November 29
Berlioz	Le Carnaval Romain	December 6
Wagner	The Mastersingers	December 20
Weber	Euryanthe	January 3
Goldmark	In Spring Time, Op. 36	January 17
Mendelssohn	Midsummer Night's Dream	January 24
Svendsen	Carnival in Paris	January 24
Beethoven	Egmont	February 7
Dvorak	Carnival, Op. 92	February 14
Mendelssohn	Midsummer Night's Dream	February 27
Strube	Puck	March 7
Weber	Der Freischutz	March 9

Composer	Miscellaneous	Date
Rimsky-Korsakow	Spanish Caprice	October 25
R. Strauss	Tone Poem "Death and Transfiguration"	November 1
Wagner	Siegfried's Funeral March from Die Gotterdaemmerung	November 15
S. Coleridge Taylor	The Bamboula—Rhapsodic Dance	November 15

SYMPHONY CONCERTS
SEASON 1912-13

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SYMPHONY CONCERTS—CONTINUED
SEASON 1912-13

Strauss	Tone Poem "Death and Transfiguration"	November 23
Liszt	Symphonic Poem "Tasso"	December 6
Debussy	March Ecossaise	January 3
Wagner	Siegfried Idyll	January 17
Liszt	Polonaise No. 2 in E Major	January 17
Saint-Saens	Danse Macabre	January 31
Wagner	Procession of the Guilds and Introduction Act 3 "Die Mastersinger"	January 31
Tschaikowsky	Italian Caprice	February 7
Sibelius	Finlandia	February 14
Rachmaninoff	Prelude in C Sharp Minor	February 21
Mendelssohn	Scherzo from "Midsummer Night's Dream"	February 21
Smetana	Symphonic Poem Vltava	February 21
Wagner	Siegfried Idyll	February 27
Tschaikowsky	Italian Caprice	February 27
Strauss	Don Juan	March 7
Herbert	Prelude Act 3, Natoma	March 9
Lalo	Norwegian Rhapsodie	March 9

Composer	Suites	Date
McDowell	Suite in A Minor, Op. 42	December 20
M. Ravel	Suite "Ma Mere L' Oye	February 7
Saint-Saens	Suite Algerienne, Op. 60	February 14
Rimsky-Korsakoff	Suite Symphonique "Scheherazade, Op. 35	February 28

POPULAR CONCERTS
SEASON 1912-13

The following numbers were performed during the past season at the Popular Concerts:

Composer	Overtures	Date
Wagner	Flying Dutchman	October 27
Thomas	Mignon	November 8
von Reznicek	Donna Dianna	November 17
Mendelssohn	Ruy Blas	December 1
Wagner	Rienzi	December 13
Hadley	In Bohemia	December 22
Lalo	Le Roi d' Ys	January 10
Tschaikowsky	The Year 1812	January 10
Tschaikowsky	Romeo and Juliet	January 12
Tschaikowsky	The Year 1812	January 12
Mozart	Marriage of Figaro	January 19
Thomas	Mignon	January 22
Wagner	Tannhauser	January 22
Lalo	Le Roi d' Ys	February 2

San Francisco Orchestra

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

HENRY HADLEY, Conductor

Sixth Supplementary Concert

Season 1912-1913

Sunday Afternoon, March 9, 1913

at the

Cort Theatre

SECOND SEASON 1912-1913

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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Executive Department The San Francisco Orchestra

FRANK W. HEALY, Manager

Offices: 711-712 HEAD BLDG., 209 POST STREET, San Francisco, Cal.

Telephone Sutter 2954

MUSICAL ASSOCIATION OF SAN FRANCISCO

Founded December 20, 1909 :: Incorporated February 3, 1910

The membership of this Association is confined by its By-Laws to the guarantors, whose ranks you are invited to join, and thus aid in maintaining and operating The San Francisco Orchestra.

Write today to the Secretary for Application Blank.

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SPECIAL NOTICE

A prospectus, detailing plans for the season of 1913-14 is in course of preparation, and to assure receipt guarantors and subscribers are requested to promptly notify the manager, 711-712 Head Building, 209 Post Street, of changes in address.

The Free Public Library of San Francisco, Hayes and Franklin Streets, will place at the disposal of the public, scores and literature relating to compositions to be performed by the San Francisco Orchestra.

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

Personnel

HENRY HADLEY, Conductor

FIRST VIOLINS
Adolph Rosenbecker, Concertmaster.
E. Meriz — G. Severi — Rudolph Seiger
John Josephs — N. Firestone — Franz Adelman
H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

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Ralph Wetmore, Principal.
L. W. Ford — M. Amsterdam — H. Stahl
M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

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C. Trainor — C. Heinsen — C. E. Schmitt — E. E. Perrigo
G. P. Chatterley

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A. Weiss — W. Villalpando — V. DeGomez — A. Neilsen — L. Appy

CONTRA-BASSES
J. Lahann, Principal.
S. Greene — W. Bell — E. Jonas — B. Spiller — H. Seiger

HARP
Joseph Vito — J. R. Gallet

FLUTES
B. E. Puyans — L. Newbauer — B. Parker — W. Oesterreicher

PICCOLO
W. Oesterreicher

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BASS CLARINET
J. Shanis

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W. Hornig — P. Roth — F. E. Huske — R. Rocco

TRUMPETS
D. C. Rosebrook — O. Kegel — E. Keller — F. Hell

TROMBONES
H. F. Beitel — O. E. Clark — F. N. Bassett

TUBA
C. Goerlich

TYMPANI
G. Wagner

DRUMS
E. Nolting — A. L. Fourtner — G. Huntington

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San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
Founded December 20, 1909 Incorporated February 3, 1910

SIXTH SUPPLEMENTARY CONCERT

Sunday Afternoon, March 9, at 3:15 o'clock

at the CORT THEATRE

(Last Concert of Season of 1912-1913)

PROGRAM

Weber.....Overture, "Der Freischuetz"

Tschaikowsky.....Symphony No. 4, in E Minor

I. Andante sostenuto—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato ostinato.
IV. Allegro con fuoco.

INTERMISSION

Victor Herbert.....Prelude to Act III, "Natoma"

Lalo.....Norwegian Rhapsody

FRANK W. HEALY.....Manager

San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

SUPPLEMENTARY SEASON OF SIX SYMPHONY CONCERTS

at the CORT THEATRE

On the Afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th, and Sunday March 9th, 1913

SPECIAL PRICES: 35c, 50c, 75c and $1.00

PROGRAM

Friday Afternoon, February 7th, 1913

Beethoven (1770-1827) ..... Overture, Egmont

Mozart (1756-1791) ..... Symphony (Jupiter) C Major

I. Allegro vivace
II. Andante Cantabile
III. Minuet and Trio, Allegretto
IV. Finale, Allegro Molto

INTERMISSION

Maurice Ravel ..... Suite "Ma Mere L'Oye"

I. Pavane de la Belle au bois dormant
II. Petit Poucet
III. Laideronnette, Imperatrice des Pagodes
IV. Les entretiens de la Belle et de la Bete
V. Le Jardin feerique
(First time in San Francisco)

Tschaikowsky (1840-1893) ..... Italian Caprice

NEXT WEEK

Program will include Dvorak Overture, Carnival Op. 92, Brahms Symphony No. 2 in D, Saint-Saens Suite, "Algerienne," Sibelius "Finlandia."

SOLOISTS

IRMA SEYDEL, Violinist, Friday, February 28th, 1913
LOUIS PERSINGER, Violinist, Friday, March 7th, 1913
MISS SEYDEL will play Saint-Saens, Concerto B minor
MR. PERSINGER will play Lalo, No. 1, Opus 20

Seats on sale at box offices Sherman, Clay & Co., Kohler & Chase and the Cort Theatre.

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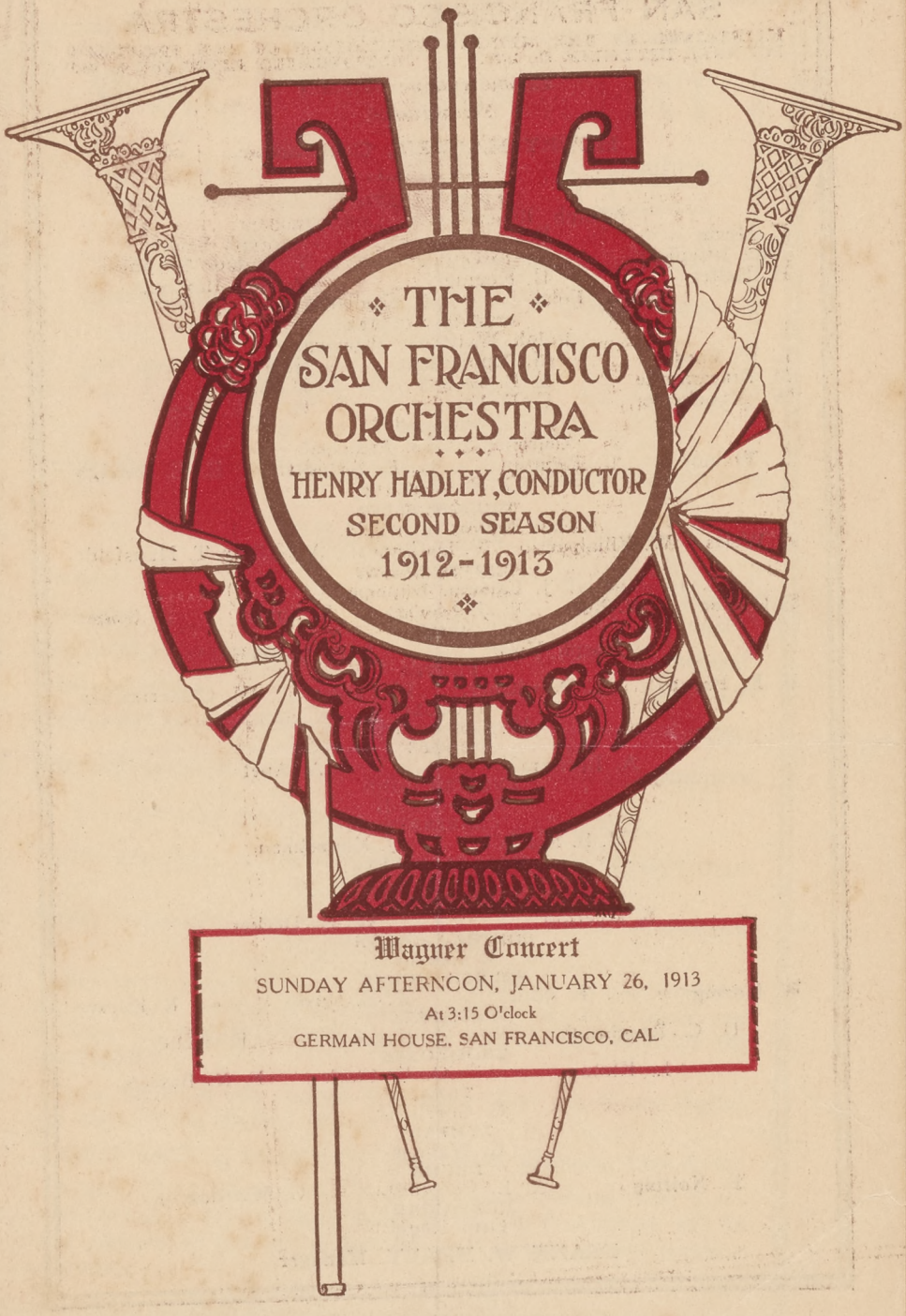
THE
SAN FRANCISCO
ORCHESTRA
HENRY HADLEY, CONDUCTOR
SECOND SEASON
1912-1913
Wagner Concert
SUNDAY AFTERNOON, JANUARY 26, 1913
At 3:15 O'clock
GERMAN HOUSE, SAN FRANCISCO, CAL

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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E. Meriz, G. Severi, Rudolph Seiger
John Josephs, N. Firestone, T. Yohner-Borghese
H. Heller, H. Koenig, R. Ruiz-Ramirez
Sydney Polak, G. Saldierna

SECOND VIOLINS

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HARP

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FLUTES

B. E. Puyans, L. Newbauer, B. Parker, W. Oesterreicher

PICCOLO

W. Oesterreicher

OBOES

A. Bertram, A. Apel

ENGLISH HORN

A. Lambardi

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BASS CLARINET

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TROMBONES

L. Klotz, O. E. Clark, F. N. Bassett

TUBA

C. Goerlich

TYMPANI

G. Wagner

DRUMS

E. Nolting, A. L. Fourtner, G. Huntington

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Otto Kegel

FRANK W. HEALY, Manager

WAGNER CONCERT
by San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Sunday Afternoon, Jan. 26, 1913, at 3 o'clock Sharp

IN THE AUDITORIUM OF THE NEW

GERMAN HOUSE

POLK AND TURK STREETS

PROGRAM

Vorspiel ..... "The Meistersinger"

Vorspiel ..... "Lohengrin"

Siegfried's Rhine Journey ..... from "Die Goetterdaemmerung"

Forest Murmurs ..... from "Siegfried"

Prelude and "Isolde's Love Death" ..... from "Tristan and Isolde"

OTHER CONCERTS BY THE ORCHESTRA

Friday Afternoon, January 31, 1913 ..... TENTH SYMPHONY
Prices, 75c to $2.00.

Sunday Afternoon, February 2, 1913 ..... TENTH POPULAR
Prices, 35c to $1.00.

The tenth popular concert will be devoted to the performances of two choral works—MASSENET'S "EVE," in three parts, and Hadley's "IN MUSIC'S PRAISE"—with SOLOISTS, CHORUS and ORCHESTRA.

Paul Steindorff will conduct Massenet's "Eve" and Henry Hadley will conduct "In Music's Praise."

SEAT SALE at Sutter Street Box Office, Sherman, Clay & Co.

MAIL ORDERS sent to Frank W. Healy, manager San Francisco Orchestra, 711-712 Head Building, No. 209 Post Street, will be filled previous to opening of seat sale and as near desired location as possible.

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¶ To uphold a reputation for tone quality unequalled; to build a piano that has fixed the basic principles for all makes; to create a world standard and keep it at a level unapproached by others—that is the Steinway achievement through four generations.

¶ Quality should be the only determining factor in the selection of a piano.

¶ The purchase of a Steinway Piano closes the avenue to future regret.

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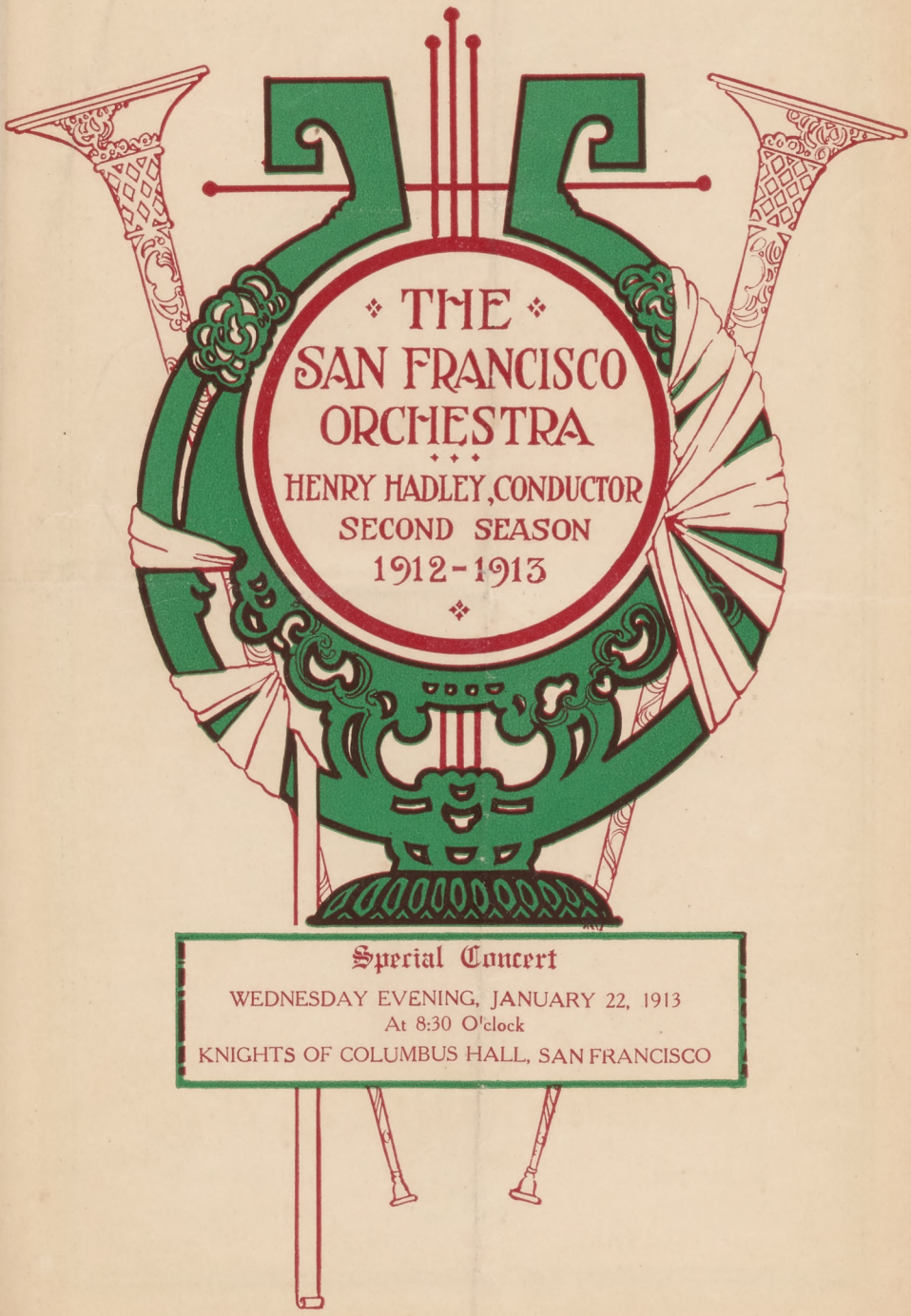

Special Concert

WEDNESDAY EVENING, JANUARY 22, 1913
At 8:30 O'clock
KNIGHTS OF COLUMBUS HALL, SAN FRANCISCO

SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

SECOND SEASON 1912-1913

Personnel

HENRY HADLEY, Conductor

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H. Heller — H. Koenig — R. Ruiz-Ramirez
Sydney Polak — G. Saldierna

SECOND VIOLINS

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M. Bracamonte — E. E. Weigel — M. Adler
W. Manchester — C. F. Hamlin — W. J. E. Theill

VIOLAS

Clarence Evans, Principal.

C. Trainor — C. Heinsen — C. E. Schmitt — E. E. Perrigo
G. P. Chatterley

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FLUTES

B. E. Puyans — L. Newbauer — B. Parker — W. Oesterreicher

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TRUMPETS

D. C. Rosebrook — O. Kegel — E. Keller

TROMBONES

L. Klotz — O. E. Clark — F. N. Bassett

TUBA

C. Goerlich

TYMPANI

G. Wagner

DRUMS

E. Nolting — A. L. Fourtner — G. Huntington

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Otto Kegel

FRANK W. HEALY, Manager

SPECIAL CONCERT
by San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

Wednesday Evening, Jan. 22d, 1913, at 8:30 sharp

IN THE AUDITORIUM OF THE

KNIGHTS OF COLUMBUS HALL

GOLDEN GATE AVENUE NEAR JONES STREET

PROGRAM

Overture, Mignon ..... Thomas
(a) Love's Dream ..... Liszt
(b) Valse Triste ..... Sibelius
Suite, Scenes Pittoresque ..... Massenet

I. Marche.
II. Air de Ballet.
III. Angeles.
IV. Fete Boheme.

Irish Rhapsody ..... Victor Herbert
Overture, Tannhauser ..... Wagner

Tickets $1.00. All Seats Reserved.

OTHER CONCERTS BY THE ORCHESTRA

SPECIAL WAGNER CONCERT

Sunday Afternoon, January 26, 1913

in the Auditorium of the German House, Polk and Turk Streets

Tickets $1.00 to all parts of Hall

Concerts at the Cort Theatre by the Orchestra
Tenth Symphony Concert, Friday afternoon, January 31, 1913
Tenth Popular Concert, Sunday afternoon, February 2, 1913

Supplementary Season of Six Symphony Concerts to be given on the afternoons of Friday, February 7th, 14th, 21st, 28th, March 7th and Sunday afternoon, March 9th.

Seats at box offices of Sherman, Clay & Co., Cort Theatre, Kohler & Chase.

SECOND SEASON 1912-1913

THE SAN FRANCISCO ORCHESTRA

HENRY HADLEY, Conductor

Maintained by the

MUSICAL ASSOCIATION OF SAN FRANCISCO

FOUNDED DECEMBER 20, 1909 INCORPORATED FEBRUARY 3, 1910

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POPULAR CONCERTS—CONTINUED
SEASON 1912-13

Composer	Miscellaneous	Date
MacDowell	Clair de Lune	November 8
Moszkowski	Maleguena from "Boabdil"	November 8
Grieg	Heart Wounds and Last Spring	December 1
Liszt	Liebestraum	December 1
Wagner	Siegfried's Rhine Journey "Die Goetterdaemmerung"	December 13
Wagner	Transformation Scene "Parsifal"	December 13
Wagner	Forest Murmurs Siegfried	December 13
Wagner	Prelude and Love-Death "Thistan and Isolde"	December 13
Humperdinck	Dream Pantomime from "Hansel and Gretel"	January 12
Wagner	Wotan's Farewell and Magic Fire Scene from "The Valkyrie"	January 19
Liszt	Love's Dream	January 22
Sibelius	Valse Triste	January 22
Herbert	Irish Rhapsody	January 22
Wagner	Vorspiel "The Meistersinger"	January 26
Wagner	Vorspiel "Lohengrin"	January 26
Wagner	Siegfried's Rhine Journey "Die Goetterdaemmerung"	January 26
Wagner	Forest Murmurs from Siegfried	January 26
Wagner	Prelude and Isolde's Love Death	January 26

Composer	Marches	Date
Grieg	March of Homage	October 27
Tschaikowsky	Marche Slav	October 27
Berlioz	Rakoczy March from "Damnation of Faust"	November 17
Elgar	Pomp and Circumstance	December 22
Gounod	La Reine de Saba	January 10

Composer	Suites	Date
Massenet	"Scenes Pittoresque"	November 17
German	"Three Dances from Henry VIII	December 22
Hadley	"The Atonement of Pan"	January 10
Moszkowski	"From All Nations"	January 19
Massenet	"Scenes Pittoresque"	January 22

Composer	Symphonic Poems and Symphonies	Date
Dvorak	Symphony "From the New World" (Two Movements)	October 27
R. Strauss	Death and Transfiguration	December 1
Mozart	Symphony in G Minor (Two Movements)	December 22
Mendelssohn	Scotch Symphony (Two Movements)	January 12
Tschaikowsky	Symphony Pathetique (Two Movements)	November 8

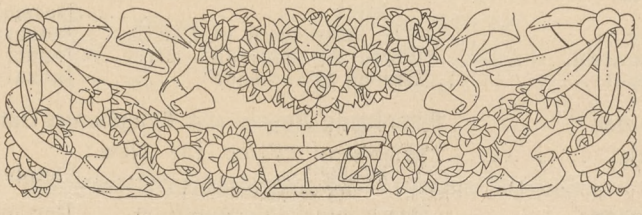
POPULAR CONCERTS—CONTINUED
SEASON 1912-13

Composer	Choral Works	Date
Massenet	"Eve"	February 2
Hadley	"In Music's Praise"	February 2

SOLOISTS—SEASON 1912-13

The following soloists appeared with the Orchestra during the Season 1912-1913:

Composer	Soloists	Composition	Date
Charpentier	Beatrice Fine	"Depuis le jour" from Louise	October 27
Strauss	Beatrice Fine	"Storelle del Bosco"	October 27
Wagner	Carrie Bridewell	Erda Scene from "Rhinegold"	November 1
Grieg	Adele Rosenthal	Concerto in A Minor	November 8
Puccini	Agnes Berry	Vissi d' Arte from La Tosca.	November 17
Woodman	Agnes Berry	An Open Secret	November 17
Tschaikowsky	Tina Lerner	Piano Concerto	November 29
Tschaikowsky	Tina Lerner	Concerto B Flat Minor, No. 1	December 1
Liszt	Gottfried Galston	Piano Concerto in E Flat, No. 1	December 20
Liszt	Gottfried Galston	Concerto in E Flat, No. 1	December 22
Hadley	Arthur Hadley	Konzertstueck for 'Cello and Orchestra	January 3
Bruch	Maud Powell	Concerto in G Minor, No. 1, Op. 26	January 10
Wieniawski	Maud Powell	Concerto D Minor	January 12
Schumann	Maud Powell	Abendlied	January 12
Sarasate	Maud Powell	Zigeunerweisen	January 12
Saint-Saens	Frances Rock-Shafter	Concerto in G Minor	January 19
Mozart	B. E. Puyans, Joseph Vito	Concerto in C Major for Flute and Harp	January 24
Saint-Saens	Fernando Pratt	"Amour viens aider"	February 21
Weber	Mme. Herbst-Wright	Agatha's Aria from "Der Freischuetz	February 27
Saint-Saens	Irma Seydel	Violin Concerto, B Minor	February 28
Lalo	Louis Persinger	Concerto in F Minor	March 7



WORKS TO BE PERFORMED OR UNDER CONSIDERATION FOR PRODUCTION SEASON 1913-1914

SYMPHONIES

Beethoven No. 6.
Mozart in E flat.
Mendelssohn (Italian).
Schumann No. 3.
Glazounow No. 5.
Sibelius No. 2.
Franck in D minor.
Tschaikowsky No. 5.
Tschaikowsky (Manfred).
Hadley No. 3.
Brahms No. 4.
Schubert in C.

OVERTURES

Brahms, Akademische Fest.
Chadwick, Melpomene.
Mozart, Don Juan.
Mendelssohn, Fingal's Cave.
Schumann, Manfred.
Tschaikowsky, Hamlet.
Weber, Jubel.
Berlioz, Benvenute Cellini.
Cherubini, Anarceon.
Wagner, Faust Overture.
Goldmark, Sappho.
Sinigaglia, Le Baruffe Chizotte.
Dvorak, In der Natur.
Elgar, In the South.

WORKS TO BE PERFORMED OR UNDER CONSIDERATION FOR PRODUCTION SEASON 1913-1914

SYMPHONIC POEMS

Die Toden Insel, Rachmaninoff.
Mazeppa, Liszt.
Francesca, Tschaikowsky.
Le Ruet D' Omphale, Saint-Saens.
Till Eulenspiegel, Richard Strauss.
Irish Rhapsody, Villiers-Stanford.
Sea Pictures, Debussy.

SUITES

Suite in D minor, Arthur Foote.
Suite from Die Koenigskinder, Humperdinck.
Indian Suite, MacDowell.
Suite No. 2, L' Arlesienne, Bizet.
Romantic Suite, Reger.
Variations on a Theme by Haydn-Brahms.

COMPOSITIONS BY RICHARD WAGNER

Good Friday Spell, Parsifal.
Ride of the Walkueres.
Entrance of the Gods into Walhalla (Rheingold).
Nachtgesang from Tristan and Isolde.
Flowers Girls from Parsifal.
Faust Overture.

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San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
Founded December 20, 1909 Incorporated February 3, 1910

SIXTH SUPPLEMENTARY CONCERT

Sunday Afternoon, March 9, at 3:15 o'clock

at the CORT THEATRE

(Last Concert of Season of 1912-1913)

PROGRAM

Weber.....Overture, "Der Freischuetz"

Tschaikowsky.....Symphony No. 4, in E Minor

I. Andante sostenuto—Moderato con anima.
II. Andantino in modo di canzona.
III. Scherzo: Pizzicato ostinato.
IV. Allegro con fuoco.

Victor Herbert.....Prelude to Act III, "Natoma"

Lalo.....Norwegian Rhapsody

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PROGRAM NOTES :: By FELIX BOROWSKI

Symphony No. 5, E Minor, "From the New World," Opus 95.

Anton Dvořák.
Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

Anton Dvorak

THIS, the last symphony which Dvořák wrote, was composed during the Bohemian master's residence in New York, and it was one of the compositions in which in a practical fashion he set forth his belief that in the songs of the negroes lay the foundation and the future—a brilliant future Dvořák imagined—of an American school of composition. The work was played for the first time at a concert of the Philharmonic Society of New York, December 15, 1893, and, as the symphony was at that date still unpublished, from manuscript. Upon this occasion Anton Seidl was the conductor.

Concerning Dvořák's belief in the possibility of forming a school of national composition, Mr. Krehbiel, who learnt much from the Bohemian musician in regard to his artistic convictions, contributed the following remarks in a brochure "Antonin Dvořák's Quartet in F major, Op. 96," published in New York in 1894.

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of the composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in composition in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the south, partly because those slaves lived in a period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in song, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was, therefore, a matter of indifference to him whether the

melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention. He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic; he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

In his notes for the programs of the Boston Symphony Orchestra, Philip Hale quotes from some letters which passed between William Ritter and Antonin and Otaker Dvořák—sons of the composer—and which were published in the *Mercure Musical*, Paris, in 1907. Concerning Dvořák's employment of negro tunes the children of the Bohemian master said:

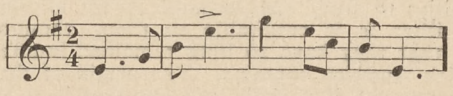
"In America negro airs, which abound in melodic particulars interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one with the least feeling will proclaim this fact. Who will not recognize the home-sickness in the Largo of this symphony? The secondary phrase of the first movement, the first theme of the Scherzo, the beginning of the finale and perhaps also the melody of the Largo which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

The E minor symphony is scored for two flutes (piccolo), two oboes (English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, kettledrums, triangle, cymbals and strings.

I. An Introduction (Adagio, E minor, 4-8 time) precedes the main movement. In the course of this the horns and lower strings foreshadow the principal theme of the Allegro.

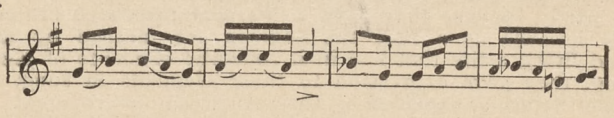
(Allegro molto, 2-4 time.) The first four bars of the principal subject are given out by the horns, the woodwind continuing it:

No. 1.



Before the second subject is reached a subsidiary theme is heard in the flutes and oboes in G minor, a D being constantly repeated in the third horn:

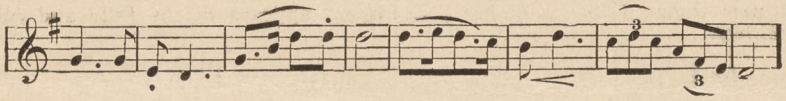
No. 2.



The second subject,* of which eight measures are quoted below, is given to the flute, to be taken up later by the violins:

* This theme bears a striking resemblance to the tune "Swing Low, Sweet Chariot, Coming For To Carry Me Home!"

No. 3.

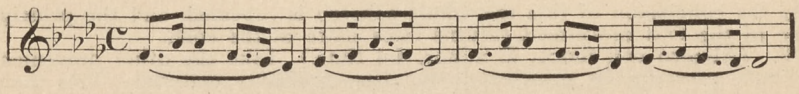


The Development makes much use of the second theme in diminution as well as in its original form. The principal theme is then taken up and worked over, leading finally into a Recapitulation.

II. (Largo, D flat major, 4-4 time.) In writing this movement Dvořák is said to have been inspired by reading in Longfellow's "Hiawatha" the story of the courtship of Hiawatha and Minnehaha.

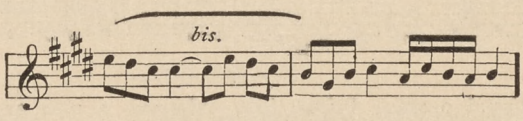
After a short prelude, in which solemn chords are intoned by the wood-wind and brass, the English horn sings the principal theme—a plaintive melody—over sustained harmonies of the strings. This subject, of which four measures are quoted, is said, according to the writer of the program book of the Philharmonic Orchestra, London, to be "a suggestion of a lovely night on the margin of a forest."

No 4.



A new division (Un poco piu mosso, C sharp minor) brings in a fresh subject in the flute and oboe, the second violins and violas playing a tremolo accompaniment:

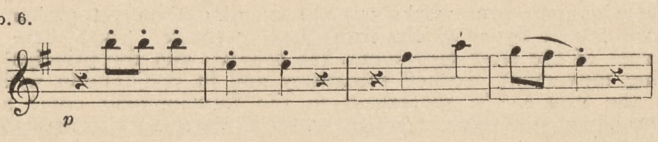
No. 5.



The clarinets continue this theme (Poco meno mosso) with a pizzicato accompaniment in the double-basses, and with little twittering interpolations by the first violins. This material is developed, and leads to another section, in C sharp major, in which, over a double organpoint held by the violoncellos, the oboe brings forward a new idea. Mr. Krehbiel, who, as has been said, learnt much from Dvořák about the significance of this music, says of this episode, "it may be intended to suggest the gradual awakening of animal life in the prairie scene; and striking use is made of trills, which are exchanged between the different instrumental choirs, as if they were voices of the night or dawn in converse." At the close of this section the opening theme (No. 4) returns, and the movement closes with the solemn chords with which it had begun.

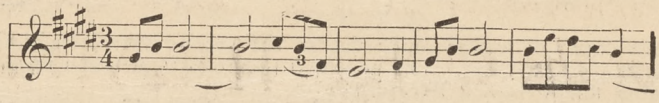
III. Scherzo. (Molto Vivace, E minor, 3-4 time.) The subject is announced, after twelve introductory measures, by the flute and oboe, answered by the clarinet.

No. 6.



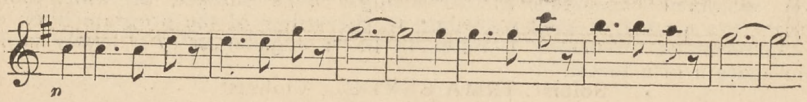
A new theme (Poco sostenuto, E major) appears in the flute and oboe, as follows:

No. 7.



the first material being then resumed. Later, the principal theme of the first movement is heard in the basses, and following this the woodwind bring forward a new theme (practically the Trio) in C major:

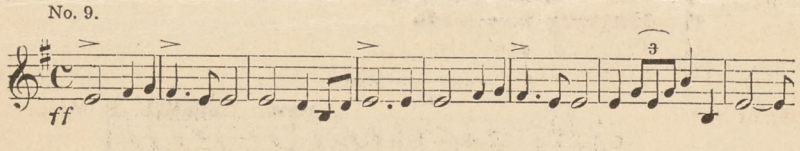
No. 8.



At the conclusion of this the whole scherzo is repeated, and the principal theme of the first movement returns once more in the coda.

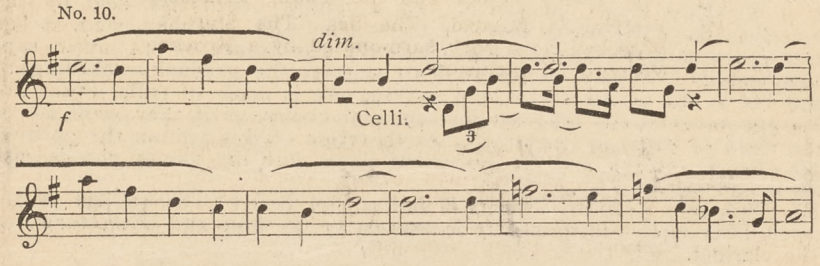
IV. (Allegro con fuoco, E minor, 4-4 time.) Like the other movements the Finale presents the principal theme after prefatory material. This theme is shouted forth by the horns and trumpets, the whole orchestra coming in with incisive chords ff at the beginning of the measures:

No. 9.



A transitional passage brings into existence a new and jiggy melody in triplets. The second theme is sung by the clarinet over a tremolo accompaniment in the strings, another section of the subject appearing in the first violins:

No. 10.



The Development first works out the opening theme, together with that heard in the triplet figure of the transitional passage. Soon there are heard reminiscences of the slow movement, the scherzo and the principal theme of the opening movement, worked separately and in conjunction with the first theme of the Finale. In succession to the Development come a modified Recapitulation and a Coda, in which material from all the preceding movements is introduced.

San Francisco Orchestra

HENRY HADLEY :: CONDUCTOR

SUPPLEMENTARY SEASON OF SYMPHONY CONCERTS

at the CORT THEATRE

On the Afternoons of Friday, February 28th, March 7th and Sunday, March 9th, 1913

SPECIAL PRICES: 35c, 50c, 75c and $1.00

Soloist: IRMA SEYDEL, Violinist

PROGRAM

Friday Afternoon, February 28th, 1913

Beethoven.....Symphony No. 8, F Major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

Saint-Saens.....Violin Concerto, B Minor

IRMA SEYDEL

Rimsky-Korsakoff.....Suite Symphonique—Scheherazade Op. 35

I. The Sea and Sinbad's Ship.
II. The Tale of the Kalendar Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship is Wrecked on a rock surmounted by a Bronze Warrior. Conclusion.

Soloist: LOUIS PERSINGER, Violinist

March 7, 1913, program will include: Gustave Strube, Overture, "Puck" (First time in San Francisco); Lalo, Violin Concerto No. 1, Op. 20, LOUIS PERSINGER, Violinist; Richard Strauss, Symphonic Poem "Don Juan."

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SAN FRANCISCO ORCHESTRA

MAINTAINED BY THE MUSICAL ASSOCIATION OF SAN FRANCISCO
FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910

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W. Manchester — C. F. Hamlin — W. J. E. Theill

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